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Ronald Roseman was an internationally acclaimed oboe soloist, chamber musician, teacher, recording artist, and composer whose career spanned over 40 years. A renowned oboist, he performed in some of America's most influential institutions and ensembles including the New York Woodwind Quintet, the New York Philharmonic, and the New York Bach Aria Group. His contributions to 20th Century oboe pedagogy through his own unique teaching methodology enabled him to contribute to the success of both his own personal students and many others in the field of oboe and woodwind performance. His body of compositions that include oboe as well as other instruments and voice serve to encapsulate his career as a noteworthy 20th Century composer. Roseman's musicianship and unique teaching style continues to be admired and respected worldwide by oboists and musicians.

The purpose of this study is to present a biographical overview and pedagogical techniques of oboist Ronald Roseman. This study will be divided into sections about his early life, teaching career, performance career and his pedagogical influence upon his students. Exercises and techniques developed by Roseman for the enhancement of oboe pedagogy will also be included. Interviews have been conducted with his wife and three former well-known students in order to better serve the focus of this study. The author also contributed pedagogical techniques compiled during a two-year period of study with Roseman.

Appendices include a discography of recorded materials, the New York
Woodwind Quintet works list, Roseman's published article on Baroque Ornamentation, a
list of his compositions with premiere dates and performers, and interview questions. It is
the focus of this study to enhance and further the knowledge of oboe students and
teachers and serve as a historical and pedagogical reference for future generations of
oboists.

RONALD ROSEMAN: A BIOGRAPHICAL DESCRIPTION
AND STUDY OF HIS TEACHING METHODOLOGY

by

Anna Lampidis

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Approved by

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To my mother, husband, and children

APPROVAL PAGE

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Thank you to Daniel Stolper, who serves as Oboe Editor of the International Double Reed Society Journal, for allowing the inclusion of Ronald Roseman's article on baroque ornamentation, for the purpose of this study.

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TABLE OF CONTENTS

	Page
LIST OF FIGURES	vii
 CHAPTER	
I. INTRODUCTION	1
Purpose.....	2
Justification and Related Literature	4
Procedures.....	5
Limitations	8
II. MUSICAL CAREER.....	9
Early Musical Experiences (1933-1950)	10
The City University of New York	13
Roseman’s Oboe Influences	14
Lois Wann (1912-1999).....	14
Harold Gomberg (1917-1985)	15
Robert Bloom (1908-1984).....	17
Performance Career	18
New York Philharmonic: The Leonard Bernstein Era (1958-1969).....	18
The New York Woodwind Quintet (1961-2000).....	21
New York Bach Aria Group	25
Chamber Music	27
Teaching Career	28
Cultural Exchange.....	31
Summer Music Festivals.....	33
Compositions	34
Recording Career	37
III. THE PEDAGOGY OF RONALD ROSEMAN	38
Roseman’s Fundamental Methodology	43
Reeds and Reed Adjustment	43
Reed Adjustments Pertaining to the Tip – (If There is a Need to Add Vibrations to the Reed).....	46
Spine and Rails	47
Back or Windows.....	47

	Page
Reed Tools	48
Oboe Embouchure	48
Articulation and Scale Patterns	50
Vibrato	52
Etude Books and Solo Literature	56
Orchestral Excerpts	58
Roseman's Oboes.....	59
IV. CONCLUSION.....	62
WORKS CITED	65
APPENDIX A. RONALD ROSEMAN DISCOGRAPHY	67
APPENDIX B. RONALD ROSEMAN COMPOSITIONS.....	83
APPENDIX C. NEW YORK WOODWIND QUINTET SELECTED REPERTOIRE	86
APPENDIX D. RONALD ROSEMAN TECHNIQUES ON BAROQUE ORNAMENTATION	89
APPENDIX E. ROSEMAN STUDENT QUESTIONNAIRE.....	97
APPENDIX F. LIST OF SELECTED COMPOSERS	103

LIST OF FIGURES

		Page
Figure		
1	Ronald Roseman	1
2	Roseman Honored by the Vice-President of Columbia Records.....	12
3	New York Philharmonic Concert Program.....	20
4	Members of the New York Woodwind Quintet.....	21
5	New York Woodwind Quintet Program Including a Transcription of Dvorak's Piano Quintet in A Major by Samuel Baron.....	24
6	Roseman Playing Oboe D'amore.....	26
7	Roseman in Recital during an Asian Tour.....	32
8	Roseman and Colleagues at the Norfolk Summer Music Festival	33
9	Roseman Coaching his Double Woodwind Quintet at the Norfolk Summer Music Festival.....	34
10	The Oboe Part from Roseman's <i>Double Quintet for Woodwinds and Brass</i>	36
11	Roseman Oboe Reed Sketch #1	45
12	Oboe Reed Sketched by Brenda Schuman-Post	45
13	Roseman Oboe Reed Sketch #2.....	47
14	Scale Articulation Table	51
15	Vibrato Subdivision Sets.....	53
16	Roseman's Notation of Vibrato Exercise No. 1.....	54
17	Pulse Rhythms	54
18	Roseman's Notation of Vibrato Exercise No. 2.....	55

	Page
19 Roseman’s Sample Orchestral Excerpt List	58
20 Roseman Instruments.....	60
21 Roseman with the Author, April 1998.....	64

CHAPTER I

INTRODUCTION

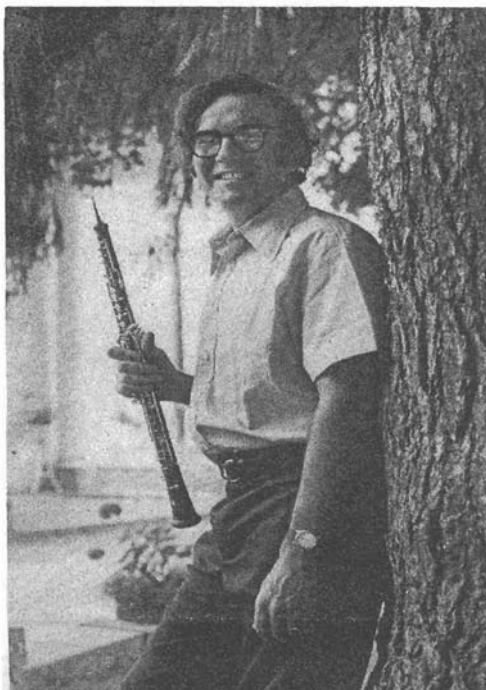


Figure 1. *Ronald Roseman*

Ronald Roseman was an internationally acclaimed oboe soloist, chamber musician, teacher recording artist, and composer. A renowned oboist who performed in numerous ensembles with repertoires ranging from the Baroque to the Twentieth Century, Ronald Roseman's performing and teaching still continue to be admired and respected worldwide by oboists. His numerous accomplishments include a brilliant performance and teaching career that spanned over 40 years. He held positions in some of America's most influential institutions and ensembles including the New York

Woodwind Quintet, the New York Philharmonic, and the New York Bach Aria Group. He toured and worked as a chamber musician and soloist throughout the United States, Europe, Russia, Asia and South America. Allan Kozinn of the *New York Times* described Roseman as “a sensitive player who had a warm tone and an impeccable sense of style that made him an authoritative interpreter in a repertory that ranged from Bach to Telemann to the Romanticism of Arthur Bliss and the spiky music of Ralph Shapey.”¹

Along with performing, Ronald Roseman also influenced an entire generation of oboe and English horn players, conveying his approach to performance technique and style through positions he held on the faculties of such respected music schools as City University of New York (CUNY), Yale University, the Juilliard School, the Mannes School, Sarah Lawrence College, and SUNY-Stony Brook.

The legacy of Ronald Roseman’s performing and teaching will continue to survive through the numerous recordings he made as a solo, orchestral and chamber musician and the numerous students who had the opportunity to work with him at various institutions and festivals. His contributions to the field of oboe make him an important figure of study for future teachers and students of the oboe.

Purpose

The purpose of this study is to present a biographical overview of Ronald Roseman’s performance, teaching, and recording career and also to document his teaching and performance philosophies of oboe playing. The study will be presented in two parts. The first will review and present a biographical overview of Ronald Roseman

¹ New York Times (New York), February 15, 2000. C: 27.

documenting his career and influence upon twentieth century oboists and musicians, with a descriptive focus on his early life and his career as a teacher, composer, recording artist, and performer. The early influences of various oboists on his performance style and career will also be noted. The second part of the document will describe in detail Roseman's teaching techniques and discuss his influence on oboe students through his teaching methodology. This section will serve oboists in allowing them to further their own technique, performance and methods of teaching.

The research questions of this study are posed as follows:

1. What contributions did Ronald Roseman make as a performer to the oboe and oboists in the 20th Century?
2. What contributions did Ronald Roseman make as a teacher to oboe students?
3. How have Ronald Roseman's recordings enhanced the body of recorded oboe material available?
4. What pedagogical studies and ideas did Ronald Roseman develop and apply to facilitate oboe teaching and performance?
5. What procedures did Ronald Roseman utilize in teaching the concepts of tone articulation, intonation, reeds, technique and musicianship?

It is the intent of this study to serve as a source of biographical information on Ronald Roseman, to provide a complete discography for oboe teachers and performers, to serve as a teaching resource, and to enhance the potential musical development and overall education of oboe students.

Justification and Related Literature

Many American oboists could have been selected for this study; however, due to Ronald Roseman's success as a performer, teacher, and his large discography, his accomplishments and popularity warrant a closer examination. The choice to study this oboe pedagogue has further been motivated by the lack of a focused study on the subject despite his recognition within the field of oboe teaching and performance. Roseman was a prolific musician with more than fifty-five solo and chamber music recordings to his credit. In light of the large number of recorded materials, and accomplished students all over the world, it is surprising to find little published information on him.

Two types of literature were reviewed as part of this document: (1) writings and articles that specifically mention Ronald Roseman, and (2) interviews and doctoral dissertations that include Ronald Roseman. He gave only two interviews that were published before his death—one as part of dissertation about the New York Woodwind Quintet written by Amy Liker,² and one by Heather Sweet which was published in the *International Double Reed Society Journal (IDRS)*.³ Liker's dissertation focuses on the history of the New York Woodwind Quintet and its performers, tours, recorded works, and contributions to chamber music. Sweet's article, which appeared in the *International Double Reed Society Journal*, focuses on some biographical information about Roseman as well as his compositional techniques and methods and approach to composition. The interview in Sweet's article corroborates with the historical information provided by

² Liker, Amy Louise. "The New York Woodwind Quintet. A Continuing Legacy." D.M.A. diss., The Ohio State University, 1999.

³ Sweet, Heather. "An Interview with Ronald Roseman." *International Double Reed Society Journal* 20:2 (1997) 75-80.

Okkyu Roseman in her interview. He was recognized in a prominent feature article and front-cover photograph on the *International Double Reed Society Journal*, after his death in 2000.⁴ This feature article included biographical information and memoirs by former students and colleagues. An interview conducted by Kelly Vaneman was released in the *IDRS Journal* after Roseman's death in which he discussed his pedagogical approach and style pertaining to the topics of breathing, posture, tone, embouchure and reeds.⁵

Procedures

The initial step of this study was to contact Okkyu Roseman, wife of the deceased oboist, to ask her permission for interviews and access to memorabilia, concert programs, photographs and any other pertinent material for this study. Interviews with her were conducted at the Roseman's New York residence on two occasions. All interviews were taped and transcribed. The material transcribed deals with historical topics covered in the following chapters pertaining to early childhood and early musical experiences, teaching and performance positions, and other important information. The second step of this study was to contact four former students of Ronald Roseman and ask their permission for interviews regarding his teaching philosophy and pedagogy. Four students granted permission for an interview, however only three students followed through with the entire process. Interviews were conducted with three of the four students via telephone, electronic mail, or in-person. The questions located in Appendix E served as a guide for

⁴ International Double Reed Society Journal. 23:1. (2000)

⁵ Vaneman, Kelly McElrath. "Sounding Beautiful. A series of Interviews with Ronald Roseman on the Concept and Particulars of Sound Production." *International Double Reed Society Journal*. 26:1 (2003) 23-30.

these interviews. The interviewees answered questions pertaining to the teaching style and methodology of Ronald Roseman.

Due to the large number of students who studied with Ronald Roseman, any number could have been selected for this study. The former students that were interviewed were selected based on their accomplishments in the field of oboe performance and teaching. The interviewees include Mark Hill, Mark Weiger, and Brenda Schumann-Post. The fourth former student is the author.

Mark Hill is currently Associate Professor of Oboe at the University of Maryland-College Park. He has been invited to perform with the New York Philharmonic, the National Symphony, the Los Angeles Chamber Orchestra, the Orchestra of the Academy of St.-Martins-in-the-Fields, Orpheus, and the Orchestra of St. Luke's to name a few. His chamber music career includes appearances with Chamber Music Society of Lincoln Center, the New York Woodwind Quintet, and the Bach Aria Group. He has recorded on at least eight major labels and serves as Principal Oboe of the National Philharmonic. Hill received his BM from the North Carolina School of the Arts and his MM from SUNY-Stony Brook where he studied with Roseman.

Mark Weiger is currently Oboe Professor and Associate Director of the University of Iowa School Of Music. He has performed as a soloist throughout the world and was Second Prize winner in the New York International Oboe Competition. Weiger is a founding member of the double reed consort WiZARDS! which has thus far released three CD's to critical acclaim through Crystal and Boston Record labels. Since his tenure at the University of Iowa, he has served as principal oboe with the Kansas City Chamber

Orchestra, and the Illinois Symphony and Chamber Orchestra. He has also performed with the Orpheus Chamber Orchestra, the Boston Pops and Esplanade Orchestra, and numerous festivals throughout the country. Weiger received his BM from the New England Conservatory of Music and an MM from the Juilliard School where he studied with Roseman.

San Francisco based Brenda Schuman-Post is an orchestral freelancer and oboe educator. She travels the world presenting lectures and concerts on “Oboes of the World” (a lecture performance about the sound of the oboe, in all its ethnic varieties, and its historical, cultural and spiritual meaning to humanity), “Free Improvisation” and “Mpingo’s Fruit” (about the harvesting of grenadilla wood in Africa.) She is also the author of “Where No Oboist has Gone Before,” “Bali Dancing,” and “The No Guesswork Guide to Oboe Redeeming.” Schuman-Post is also a member of *Classical Trash*, *The Solar Systems*, and *Liszt in Leather*. Making the oboe and its music accessible to a wide audience, she brings the sound of the oboe to diverse audiences worldwide.

All interviews with these students were also taped and transcribed. These tapes reveal method books used by Roseman, solo works involving oboe used as part of his teaching curriculum, general comments and/or exercises pertaining to breathing, reeds, and teaching philosophies. Information regarding the pedagogical techniques of Roseman will be of special interest to oboists and teachers of the oboe. The author will also discuss pedagogical techniques compiled during her own two-year period of study with Roseman at Yale University from 1996-1998.

Limitations

Although a goal of this study is to document biographical information on the career of Ronald Roseman and to provide useful pedagogical information to students and performers, a complete, comprehensive biography of this oboist is beyond the scope of this document. The study will also include a reference list of works written by Roseman including premiere dates and performers but will not provide a formal analysis of these works. A discussion about Roseman's works and compositional techniques used by the composer himself may be found in an article by Heather Sweet titled, "An Interview with Ronald Roseman" found in the *International Double Reed Society Journal (IDRS)*.⁶ There are over 55 solo and chamber recordings made by Roseman. The discography compiled and located in the Appendix A includes works that were found by searching Worldcat and cataloguing those recordings found at Ronald Roseman's residence in 2007.

⁶ The International Double Reed Society Journal. 20:2

CHAPTER II

MUSICAL CAREER

Ronald Arian Roseman was born on March 15, 1933, in Brooklyn, New York, the only child of Florence and Bernard Roseman. Both parents were born in New York and were of Russian-Jewish descent. His mother was a painter and his father a textile businessman. When he was six years old his parents sent him to a boys' school run by Quakers where he spent almost five years before returning to his family at the age of 10. Ronald Roseman's childhood was not very happy, rather it was a childhood filled with much chaos. His parents divorced when he was very young and both remarried when he was around the age of 10. His mother and step-father retained custody of Roseman in Greenwich Village throughout his youth. Both his mother and step-father were abstract visual artists whose style embodied a break from traditional art of the period. Roseman has said that, "In a time of abstraction and chaos I wanted to find beauty, but beauty that was made with the language of our time."⁷ His family lived in a studio apartment in Greenwich Village, which could be described as a sculptor's studio. The family lived in one room where Roseman had a bed in the corner. His parents kept very busy schedules sculpting and painting at all hours of the night which was very unsettling for the young Roseman. On the other hand, it was through the artists befriended by his mother and step-father, that he did have the opportunity to meet many famous New York painters of the

⁷ Sweet, Heather. "An Interview with Ronald Roseman." *International Double Reed Journal*. 20:2 (1997) 75-80.

time including Willem de Kooning (1904-1997)⁸, Yves Klein (1928-1962)⁹, and Jackson Pollock (1912-1956).^{10, 11}

Although he lived with his mother, he remained very close with his father. “His father would pick him up on visits and take him to very fancy restaurants and spoil him.”¹² As his wife would say in an interview with the author, “he grew up knowing both worlds.”¹³ The two worlds she described were that of the life of struggling artists and the life of tasteful things. His father supported him in everything he wanted to pursue, both intellectually and musically, and even bought him his first oboe. Unfortunately, his father passed away in 1956 when Roseman was only 29 years old. Growing up in Greenwich Village with two artists and a wealth of art around him proved to be an influence on Roseman’s creativity, allowing him to understand color, shading and texture, which he incorporated into his own performing.

Early Musical Experiences (1933-1950)

Ronald Roseman’s first musical training was on the piano when he was 5 years old. At the age of 12 he began writing music. His first few compositions were written for piano. He credits his early beginnings in composition to a family friend named Bernardo

⁸ Known in the area of abstract expressionism. Sometimes labeled an action painter. <http://www.guggenheimcollection.org>.

⁹ A [French artist](http://www.en.wikipedia.org) who was considered an important figure in post-war European art. <http://www.en.wikipedia.org>.

¹⁰ <http://www.jackson-pollock.com/biography.html>.

¹¹ Interview with Okkyu Roseman recorded at the Roseman residence on March 18, 2007.

¹² Oral history, Okkyu Roseman January, 2007.

¹³ Oral history, Okkyu Roseman January, 2007.

Segal. A few of Segal's credits include writing original music for the 1970's television show *Columbo* and music for a TV episode of *The Undersea World of Jacques Cousteau*.¹⁴

Roseman's first musical training in addition to the piano and composition was at the Henry Street Settlement where he studied not only piano but also recorder. The Henry Street Settlement, founded in 1893 by a social work pioneer named Lillian Wald, is located on Manhattan's Lower East Side, and delivers a wide range of social service and arts programming to the New York community. Still in existence, the Henry Street Settlement continues to provide the same arts services and programming to more than 100,000 New Yorkers each year.¹⁵

In 1946, Mr. Roseman attended the High School of Music and Art in New York City. What may be little known to many Roseman enthusiasts is that he did not always aspire to be a musician. He did not especially want to attend the High School for Music and Art because he was very interested in pursuing studies in math and the sciences, but his parents strongly encouraged him to take the entrance exam. According to his wife, as a young boy he especially excelled in mathematics and science.

He wanted to be a physicist. He could have . . . he was so smart. Math and Physics tests came so easily and naturally for him. It was no trouble at all for him. He thinks because he started so late on the oboe, he had to struggle. He had so much beauty inside him. He really had to struggle to play beautifully.¹⁶

¹⁴ Current website: <http://www.imdb.com>.

¹⁵ Current website: <http://www.henrystreet.org>.

¹⁶ Oral Interview Okkyu Roseman March 17, 2007.

The High School of Music and Art, which many may know as the “Fame School,” is now known as the Fiorello H. La Guardia High School of Music and Art and Performing Arts. According to the current website, the school was built to bring together two “sister” arts high schools of the day, The High School of Music and Art (also known as “Music & Art”), and the School of Performing Arts High School (also known as “P.A.”). New York Mayor Fiorello H. LaGuardia started Music & Art in 1936. Before the merging of the two schools, Music & Art was located adjacent to City College (CCNY’s) South Campus in Harlem on 135th Street.¹⁷ Roseman’s first oboe teacher at the High School of Music and Art was Abe Klotzman.¹⁸ Though not much information is known about the newspaper article provided in Figure 2, it is evident that Roseman showed great promise as an aspiring musician during his high school years.



MUSIC AWARDS WINNERS HONORED: Six students from New York and New Jersey high schools were presented awards on the "Treasury Bandstand" (CBS) April 26. Left to right: Helen Grant Baker, Music Educators National Conference; Joel Mandelbaum, Alan Dundes, Jerrold Ross, Dorothy Whitted, Ronald Roseman, John Di Paolo; Goddard Lieberman, vice-pres., Columbia Records, Inc.

Figure 2. Roseman Honored by the Vice-President of Columbia Records

¹⁷ Current website: <http://www.laguardiahs.org>.

¹⁸ Sweet Heather. "An Interview with Ronald Roseman." *IDRS Journal* 20:2 (1997) 75-80.

One might say his early beginnings on the oboe were a matter of chance and luck.

Okkyu Roseman recounts how the simple flip of a coin would determine his future:

He did not know what the oboe was at the time. There were only two instruments left to pick . . . the oboe and the bassoon. There was one little girl and Ronny, so they threw a coin. The girl picked bassoon and Ronny got the oboe. He said he played it and loved it.¹⁹

The first oboe his parents purchased for him was a Wurlitzer that cost \$357.00.²⁰

In 1950 Ronald Roseman became a composition student of Henry Cowell at the New School for Social Research.²¹ Although he studied with Abe Klotzman, during his years at the Henry Street Settlement and the High School of Music and Art, Roseman's primary oboe teacher was Lois Wann.²²

The City University of New York

Mr. Roseman graduated early from high school in February, 1950. At the time he had his sights set on attending the Juilliard School. Unfortunately for him, during the 1950's the Juilliard School only held auditions once a year leaving him a six month waiting period before the next auditions would take place, so he continued to study oboe with Lois Wann. He never did audition for Juilliard due to the large scholarship he received to pursue his musical career, specifically his composition studies at City

¹⁹ Ibid.

²⁰ Micklin, Bob. "With the oboe, it's all in the reed". *Newsday*. 23 November 1980.

²¹ Sweet Heather. "An Interview with Ronald Roseman." *International Double Reed Society Journal* 20:2 (1997) 75-80.

²² Lois Wann was one of the first female oboist to hold a Principal Oboe position in a major symphony orchestra.

University of New York (CUNY). At CUNY he studied composition with Karl Rathaus, Elliot Carter, and he pursued additional private study with Ben Weber.

While at CUNY he continued to play oboe, and his biggest influences at this time included Lois Wann, Harold and Ralph Gomberg and Robert Bloom. Ronald Roseman graduated from CUNY in 1950 with a Bachelor of Fine Arts Degree in composition. Upon graduation from college Roseman began freelancing around New York City and began playing with the American Chamber Orchestra.

Roseman's Oboe Influences

Ronald Roseman's pedagogy was influenced by some of America's finest oboists of the time including Lois Wann, Harold Gomberg, and Robert Bloom. From each one of these legends, Roseman took some of the essentials of oboe playing pertaining to breathing, tone color, and reeds, and incorporated them into his own pedagogical style.

Lois Wann (1912-1999)

Lois Wann was Ronald Roseman's primary oboe teacher. It is interesting to note that even as a pioneering female oboist in the 1930's, there is very little information written about her even though she was one of the first women to hold a principal position in a major symphony orchestra. Wann studied with Bruno Labate in New York and was first oboist with the San Diego and Pittsburgh Symphony Orchestras.²³ Lois Wann has been described as a "sensitive player,"²⁴ Roseman has credited Lois Wann with being an

²³ Burgess, Geoffrey and Bruce Haynes. *The Oboe*. (New Haven: Yale University Press, 2004), 247.

²⁴ Smith, Carleton Sprague. Alberto Ginastera's "Duo for Flute and Oboe" *Latin American Music Review / Revista de Música Latinoamericana*, Vol. 6, No. 1 (Spring - Summer, 1985) 85-93.

excellent teacher, particularly on topics of air, breathing, and embouchure. He especially felt that he acquired special techniques pertaining to air and breathing from her. Roseman also learned phrasing and the need for a strong, yet, flexible, embouchure.²⁵ Below he describes a breathing exercise given to him by Wann as follows:

I get people to lie down on the floor with their legs bent enough so that their back is straight and they can't slip their hand under the hollow of their back. . . . First, you press in on the intercostal muscles then continue trying to breathe using your diaphragm and then your chest.²⁶

He then follows the above exercise with this step.

Then I do another exercise given to me by Miss Wann. Breathe in slowly taking ten seconds to breathe in and then ten seconds to breathe out. The way that you control the air is to breathe through your mouth with an opening about the size of an oboe tube. The small opening controls how much comes in and out. If you had your mouth completely open, it would be very hard to control the flow because the air would come in too quickly. So, take a slow breath in and a slow breath out and then take a few quick breaths just to get some oxygen. Then go for fifteen seconds, and then twenty.²⁷

Roseman does caution that one could hyperventilate if a person stands up too quickly after execution of this exercise.

Harold Gomberg (1917-1985)

Another influential teacher and performer was Harold Gomberg (1916-1985), the principal oboist of the New York Philharmonic from 1943 through 1977. Gomberg was

²⁵ Micklin, Bob. With the oboe, it's all in the reed. *Newsday*. 23 November, 1980.

²⁶ Vaneman, Kelly McElrath. "Sounding Beautiful. A Series of Interviews with Ronald Roseman on the Concept and Particulars of Sound Production." *International Double Reed Society Journal*. 26:1 (2003) 23-30

²⁷ Ibid.

born in Malden, Massachusetts on November 30, 1916. He studied with Marcel Tabuteau, who is considered to be the father of the American School of oboe playing, at the Curtis Institute of Music in Philadelphia. Prior to joining the New York Philharmonic, Gomberg held positions with the National Symphony, the Toronto Symphony and the St. Louis Symphony. He was a longtime faculty member of the Juilliard School. He had a very long and distinguished career as an oboist and recorded several albums of solo oboe repertoire during his life, including recordings of Johann Sebastian Bach's *Concerto in C minor for oboe and violin* with Issac Stern conducted by Leonard Bernstein for Columbia Records,²⁸ Georg Frideric Handel's *Sonata in G minor for Oboe, Op. 1, No. 6*,²⁹ Georg P. Telemann's *Concerto for Oboe, Strings and Continuo in d minor* and Antonio Vivaldi's *Concerto in F major for Oboe P. 306*³⁰ with Seiji Ozawa conducting the Columbia Chamber Orchestra.³¹

Gomberg's primary influence on Roseman was his ability to produce a wide array of shades and colors in his tone. Roseman describes an experience with Gomberg in an interview with Kelly Vaneman:

I had an experience about the time that I started studying with Harold Gomberg. I played with a very, very pretty, but minute sound . . . I mean I had a beautiful sound, but it was small—I was a scared kid. Gomberg forced me. He made my reeds big. It was terrifying for me, but as I began to do the same thing on a ten times bigger scale, it affected my whole personality. It enabled me to begin to

²⁸ Columbia Records ML 6349 and MS 6949.

²⁹ Columbia Records ML 6232 and MS 6832.

³⁰ Columbia MS 6832.

³¹ Columbia Records ML 6232 and MS 6832.

blossom out and open out as a person, because I was allowing myself to sing freely in a way that actually frightened me.³²

Robert Bloom (1908-1984)

Robert Bloom is considered by many to be the greatest oboist of his time. As a young man he had studied at Curtis Institute with the legendary first oboe of the [Philadelphia Orchestra](#), Marcel Tabuteau, the greatest teacher of his day and the man most responsible for changing the sound of American oboe playing in this country. After playing English horn for [Leopold Stokowski](#) in Philadelphia (1930-1936) and then oboe with conductor Jose Iturbi³³ and the Rochester Philharmonic, Bloom was chosen in 1938 to be first oboe in the orchestra for the [National Broadcasting Company](#) conducted by Arturo Toscanini. Bloom left the [NBC Symphony](#) after six years to become one of the leading free-lance chamber music players and recording artists in New York. He was oboist with the New York Bach Aria Group from its inception in 1943. Roseman has said that he never really studied with Bloom for an extensive period of time. He learned from Bloom by hearing many of his live performances in the New York Bach Aria Group, solo recitals and listening to his recordings multiple times.

³² Vaneman, Kelly. "Sounding Beautiful: A Series of Interviews with Ronald Roseman on the Concept and Particulars of Sound Production," *International Double Reed Society Journal*, 26:1 (2003) 23-30.

³³ Iturbi was a Spanish pianist and conductor. In 1950 he became the first classical musician whose sales of a single record exceeded a million copies.

Performance Career

New York Philharmonic: The Leonard Bernstein Era (1958-1969)

The New York Philharmonic can be described as one of America's greatest Symphony Orchestras. Founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, it is by far the oldest symphony orchestra in the United States, and one of the oldest in the world.³⁴ Throughout the years, some of the world's most notable oboists, musicians, teachers and pedagogues have graced the stage as a member of this ensemble. The list of past and current members of the symphony's oboe section have included legendary performers such as Harold Gomberg, Bruno Labate, Albert Goltzer, Jerome Roth, Thomas Stacey, and Joseph Robinson.

Some of these musicians have given the first performances of many orchestral standards including Dvorak's *Symphony No. 9. "From the New World,"* Rachmaninoff's *Piano Concerto No. 3*, Gershwin's *Concerto in F*, and the United States premieres of works such as Beethoven's *Symphonies Nos. 8 and 9*, and Brahms' *Symphony No. 4*.³⁵

Ronald Roseman became a member of the New York Philharmonic in 1960 at the young age of 27. He talked about his invitation to play second oboe from Leonard Bernstein and Harold Gomberg in an interview with Heather Sweet:

In 1960, they [Leonard Bernstein and Harold Gomberg] asked me to come and play second oboe in the New York Philharmonic on a temporary basis. The English horn player was out on an injury and they moved the second oboe to English horn. Bernstein knew my playing from Tanglewood and liked my playing

³⁴ New York Philharmonic Web site: www.nyphil.org.

³⁵ Current web site: <http://www.nyphil.org/about/overview.cfm>.

a lot and Gomberg liked my playing, so they asked me to come on a trial basis for four months.³⁶

The four months of performing turned into almost a year. At the end the 1960-61 season Ronald Roseman began to question whether or not he wanted to stay with the orchestra and assume the position of second oboe. It took one comment from Associate Principal Oboist at the time, Albert Goltzer to make him reconsider staying on as a member of the orchestra.

They [Bernstein and Gomberg] liked the work I was doing and they wanted to hire me and I really never thought about not taking it. A friend of mine in the orchestra took me aside—and I will always be grateful to him. He took me aside and asked me if I wanted the job. And I said, “Sure it’s wonderful!” To me it was a fabulous amount of money—and playing second in the New York Philharmonic—it was great! He asked me if I really wanted to be a second oboe player. He asked me that. And you know, I thought it over. He didn’t really think I was cut out for that. He thought I might be a first oboe player or a chamber music player. And because of that I decided not to stay. It was a very different time. I mean. I didn’t even audition for the job!³⁷

Roseman played with the New York Philharmonic during the 1960 and 1961 seasons until his decision to leave the ensemble. In the early 1970’s, he would be invited several times to play principal oboe with the orchestra. He served as acting co-principal of the group during the 1973-74 and 1977-78 seasons. One notable recording made with the Philharmonic during the 1978 season was a ‘Concert for the Benefit for the New York Philharmonic’ with Eugene Ormandy conducting and Vladimir Horowitz on the

³⁶ Sweet, Heather. “An Interview with Ronald Roseman.” *International Double Reed Society Journal*. 20:2 (1997) 75-80.

³⁷ Ibid.

piano. The concert was in celebration of the Fiftieth Anniversary of Horowitz's American debut with the New York Philharmonic, which took place January 12, 1928.³⁸ The performance included Beethoven's *Overture to 'Egmont', Op. 84*, Beethoven's *Symphony No. 7, Op. 92* and Rachmaninoff's *Concerto for Piano and Orchestra No. 3 in D minor, Op. 30*. A copy of the program was found in the Roseman home and is included below as Figure 3.

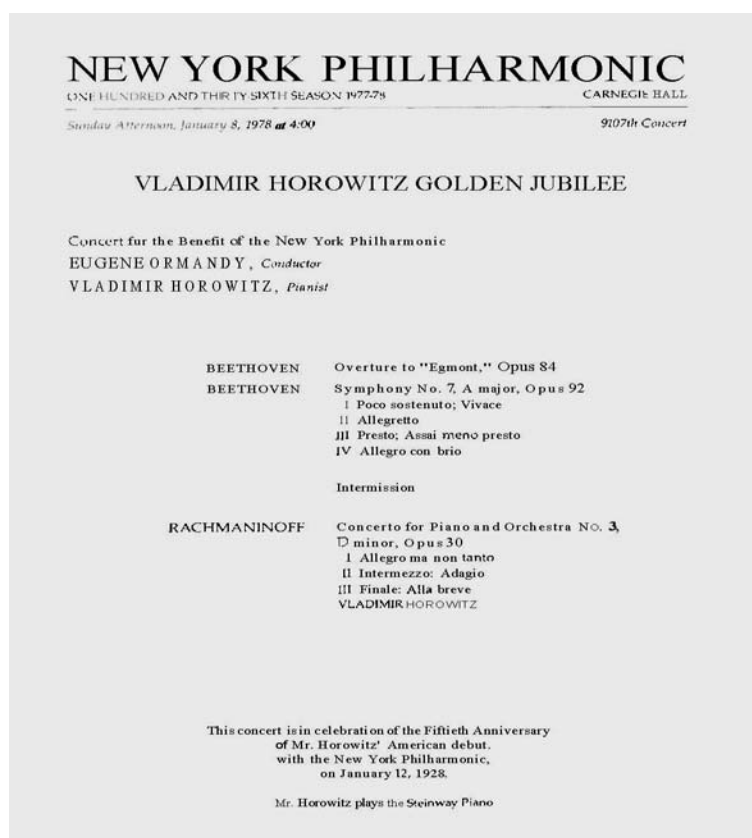


Figure 3. New York Philharmonic Concert Program

³⁸ This recording may be found in the Discography located in Appendix A.

During the 1970's the symphony also toured a great deal. Roseman went on many of these tours to such countries as Japan, England, France, Germany and many other countries throughout Europe. He also performed with conductor Zubin Mehta and the Philharmonic but “after the Bernstein years, he never did go back to play frequently [with the Philharmonic].”³⁹

The New York Woodwind Quintet (1961-2000)



Figure 4. *Members of the New York Woodwind Quintet*

The New York Woodwind Quintet is one of America's foremost chamber music ensembles and has been called “the finest American ensemble of its type.”⁴⁰ For over 50 seasons, the New York Woodwind Quintet has maintained its stature in the field of chamber music through numerous concerts and workshops in the United States and abroad. The members of the Quintet are all frequent performers and teachers, both as soloists and with other chamber groups. Ronald Roseman became a member of the New

³⁹ Okkyu Roseman Interview March 18, 2007.

⁴⁰ New York Times (New York), February 15, 2000. C:27.

York Woodwind Quintet in 1961 and continued performing with them until shortly before his death in 2000. Former oboists in the quintet included notable performers such as Ralph Gomberg, Ray Still, Albert Goltzer, Jerome Roth and John Mack.⁴¹ Roseman's immediate predecessor was Jerome Roth who had served in the Quintet since the mid 1950's. Roth had considered leaving, but the Quintet provided him with a large portion of his income.⁴² The constant touring became very difficult for Roth, who had a family, but he could not afford to leave without a secure job waiting. At that time, Roseman was second oboist of the New York Philharmonic. In an interview with Amy Liker about the New York Woodwind Quintet Roseman stated the following about his opportunity to become a member of the ensemble:

For various reasons I decided not to stay in the orchestra. Goltzer, the associate principal asked me if I really wanted to play second oboe for the rest of my life. That ruined it for me. [Harold] Gomberg's next choice was Jerry, who had also been a student of Gomberg's. Jerry had thought of leaving the Quintet a few months before because his family was not happy having him on the road. Sam Baron had approached me and asked if I was interested. It had been my lifelong dream. But then Jerry changed his mind and decided to stay. But once he was offered the second oboe job in the Philharmonic that was perfect. He was happy. He had a secure job, a secure salary and did not have to travel. So we switched jobs. I played a concert with the Philharmonic, Bernstein conducting on Valentine's Day. Then we switched and the Quintet went on tour right away. Three weeks later we went to Europe. So my dream came true in spades. But I had to learn all the music in that short time. I still feel sometimes as if I am trying to learn all of the music.⁴³

⁴¹ "Evolution of the New York Woodwind Quintet: List of Players over the past 40 years," provided by John Gingrich Management, P.O. Box 1515, New York, New York 10023.

⁴² Liker Amy Louise. "The New York Woodwind Quintet. A Continuing Legacy." D.M.A. diss., The Ohio State University, 1999.

⁴³ Liker, Amy Louise. "The New York Woodwind Quintet: A Continuing Legacy." D.M.A. diss. the Ohio State University, 1999. p. 67 Oral history interview 25 Sept 1997.

In the long term, both Roth and Roseman were happy in jobs which they loved; Jerome Roth as second oboe of the New York Philharmonic and Ronald Roseman as the oboist of the New York Woodwind Quintet.

During its history, The New York Woodwind Quintet has made invaluable contributions to the expansion of repertoire for woodwinds. The Quintet has commissioned and premiered over twenty compositions, many of which evolved into classics of the woodwind repertoire. These works include Samuel Barber's *Summer Music*, and quintets by Gunther Schuller, Irving Fine, Ezra Laderman, William Bergsma, Alec Wilder, William Sydeman, Alvin Etler, Meyer Kupferman, Elliot Carter and Wallingford Riegger. The New York Woodwind Quintet has featured many of these in their recordings for such labels as Boston Skyline, Bridge, New World Records and Nonesuch. The Quintet continues their tradition of writing transcriptions of works initially written for other instruments which began with transcriptions written for them by flutist Samuel Baron. Figure 5 is a concert program that includes one of Baron's transcriptions.

Among their acclaimed transcriptions are Bach's *Art of the Fugue* and Mozart's *String Quartet in Eb*. In 1989 the New York Woodwind Quintet became the "woodwind quintet in residence" at the Juilliard School.⁴⁴ According to Roseman, "Sam and I

⁴⁴ Likar diss. Interview with Charles Neidich. 6 Mar. 1998. p. 30

arranged that. We talked and thought about it and thought it would be a great idea since they had the string quartet.”⁴⁵

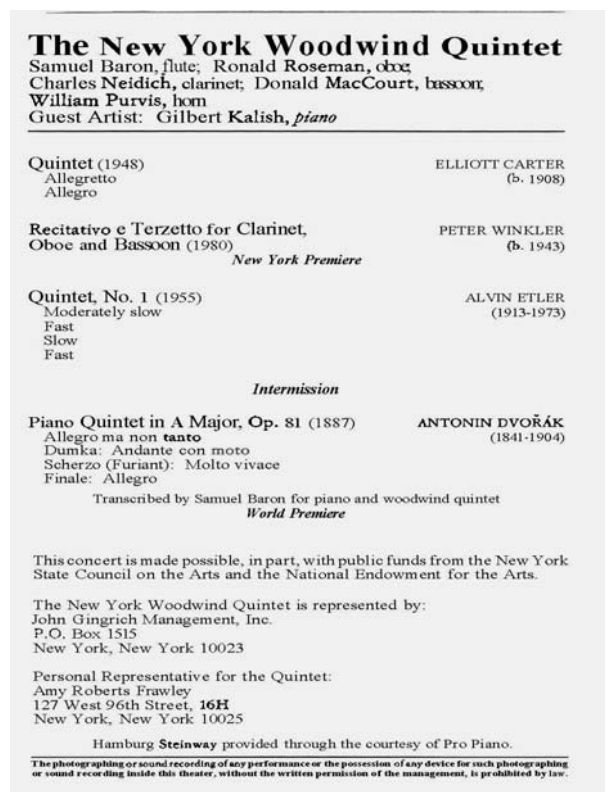


Figure 5. New York Woodwind Quintet Concert Program Including a Transcription of Dvorak's Piano Quintet in A Major by Samuel Baron

The Quintet toured extensively throughout the United States and the world. The State Department sent them on numerous tours abroad. Some of the countries Roseman visited as a member of the Quintet included: England, France, Holland, Belgium, Germany, Switzerland, Finland, Spain, Portugal, Mexico, Venezuela, Nicaragua,

⁴⁵ Likar diss. Interview with Ronald Roseman 25 Sept 1997. p. 30.

Columbia, Brazil, the Soviet Union, Vietnam, Cambodia, Thailand, Laos, Malaysia, Indonesia, Singapore, the Philippines, South Korea, and Japan.⁴⁶

As oboist with the New York Woodwind Quintet, Ronald Roseman made an invaluable impact all over the world as a chamber musician. Today the quintet continues to influence musicians throughout the United States and the world as a well-respected ensemble.

New York Bach Aria Group

According to their charter statement, The New York Bach Aria Group holds the honor of being the only group in the world whose charter is to promote the study and performance of the music of Johann Sebastian Bach.⁴⁷ The Bach Aria Group (BAG) was founded in 1946 by musicologist and philanthropist William H. Scheide. As a Bach scholar and oboist, Scheide felt that the arias and cantatas for voice, oboe, flute, violin and cello contained some of Bach's best writing.⁴⁸ The Bach Aria Group was formed to bring this passion and love to audiences. At its origin, Scheide formed a nine-member ensemble of vocalists and instrumentalists to perform Bach cantata music, specifically the aria literature.

An aria as part of a Bach Cantata is generally an elaborate solo song with obbligato instrumental accompaniment played by a violin, cello, flute, or a member of the oboe family, which also includes oboe d'amore (see Figure 6) and cor anglais (English

⁴⁶ Interview with Okkyu Roseman. March 18, 2007.

⁴⁷ www.bag.org.

⁴⁸ www.bach-cantatas.com/bio.Scheide-William.htm.

horn). There have only been two oboists in the New York Bach Aria Group. The first, Robert Bloom, had been with the Bach Aria Group since the group's inception and Ronald Roseman who succeeded Bloom after his death.



Figure 6. *Roseman Playing Oboe D'amore*

In 1980, flutist Samuel Baron took over as director of the Bach Aria Group which then moved to the campus of State University of New York (SUNY) Stony Brook campus and renamed itself the Bach Aria Festival and Institute.⁴⁹ As an annual summer event at SUNY-Stony Brook, the Bach Aria Festival and Institute became very successful, attracting some of the most gifted musicians from across the United States. Accepted participants ranged from college students to professional musicians, and each participant was offered a fellowship, received coaching from members of the Bach Aria Group and guest artists, and then joined them in performance at Festival concerts.⁵⁰

⁴⁹ Holland, Bernard. "Reborn Bach Aria Group." *New York Times*. 21 March 1982.

⁵⁰ Current web site <http://www.bach-cantatas.com>.

Samuel Baron spoke about the festival in an article published by the New York Times in 1982.

The idea behind the Festival was that the instrumentalists and singers would learn from each other. Singers would take part in classes with instrumentalists and instrumentalists would take part in classes with the singers.⁵¹

Roseman performed numerous concerts with the Bach Aria Group and taught numerous students during the festival years. After Samuel Baron's death the "Institute" continued for a few more years, but then came to a halt after the death of Roseman. Those fortunate to participate in the festival learned from Roseman the aesthetics of performing music of the Baroque period.

Chamber Music

As an independent chamber musician, Roseman traveled the world performing with some of the finest chamber ensembles and string quartets and trios including the Tokyo, Juilliard, Guarneri, Fine Arts, and Composer's String Quartets and the American String Trio. The researcher located a program at Roseman's home where he performed the Mozart *Oboe Quartet in F Major, K. 370* in concert on March 8, 1969 with the American String Trio. He was also a regular guest artist with the Chamber Music Society of Lincoln Center and the contemporary music ensemble Speculum Musicae. He also performed at the Library of Congress numerous times with the New York Woodwind Quintet and with The Festival Winds. Roseman performed with Melvin Kaplan and Philip West, oboes; Charles Russo, clarinet; Morris Newman and Lester Cantor,

⁵¹ Holland, Bernard. "Reborn Bach Aria Group." *New York Times*. 21 March 1982.

bassoons; and Ralph Froelich and Howard Hillyer, horns. A concert program was located in Roseman's personal library that included a performance at Coolidge Auditorium in Library of Congress with The Festival Winds on December 7, 1962. The concert included Haydn's *Divertimento in F Major for two oboes, two bassoons, and two horns, HII: 15*, Beethoven's *Trio for two oboes and English horn, Op. 87*, Handel's *Two Arias for two oboes, two horns, and bassoon* and Mozart's *Divertimento in F Major for two oboes, two bassoons, and two horns, K. 253*.

Teaching Career

Although Ronald Roseman earned his legacy among oboists as an extraordinary orchestral player, chamber musician, and recording artist, he cannot be fully appreciated without mentioning his contributions to oboe pedagogy as a teacher and mentor. Nurturing oboists was a major component of Ronald Roseman's life and career. He earned a reputation amongst his students as a very kind and compassionate teacher who cared very deeply about the well-being of his students. Former student Brenda Schuman-Post had the fortune of studying with Ronald Roseman both as a private student and as a student at SUNY- Stony Brook and Sarah Lawrence College for a total of 7 years from 1966-1973. In an interview, she had this to say about his character and the way he approached students, "[Ronald Roseman] had the flexibility and sensitivity to sense the psychological state of a student at any moment. He was kind, and showed a willingness to train even a slow learner compassionately."⁵²

⁵² Interview with Brenda Schuman-Post on March 21, 2007.

Over decades, Roseman served on the faculty of numerous universities, colleges, and conservatories. A list of schools where he served includes: Henry Street Settlement, Mannes School of Music, St. Lawrence College, SUNY- Stony Brook, The Juilliard School, Yale University, and CUNY-Queens.

His first position teaching oboe was in the early 1960's at the Henry Street Settlement while still a student at CUNY. During the late 1960's he was offered adjunct positions at both Mannes School of Music and St. Lawrence College. In 1965, the New York Woodwind Quintet became recurring artists-in-residence on the faculty at the SUNY-Binghamton. Ronald Roseman said, "That was the beginning of a real job".⁵³ In 1967 the members of the quintet were hired individually at SUNY-Stony Brook.

In 1973, while substituting with the New York Philharmonic, Ronald Roseman accepted a job at the Juilliard School, remaining on the oboe faculty there until he passed away in 2000. He presented many concerts at Juilliard both as a chamber musician and soloist. One important recital program performed early in his teaching career at Juilliard with Sylvia Glickman, pianist, included Georg Phillip Telemann's *Sonata in E flat Major for Oboe and Cembalo*, Robert Schumann's *Three Romances for Oboe and Piano*, Benjamin Britten's *Six Metamorphoses after Ovid for Oboe Solo* and Paul Hindemith's *Sonata for Oboe and Piano*.⁵⁴ During his time on the faculty at The Juilliard School, Roseman shared teaching responsibilities with other notable oboe teachers such as Elaine

⁵³ Heather Sweet. "An Interview with Ronald Roseman." *International Double Reed Society Journal*. 20:2 (1997) 75-80.

⁵⁴ Concert program located at the Roseman home.

Douvas, who served on the faculty with Roseman from 1987, John Ferrillo, Albert Goltzer, and Tom Stacey.

Roseman's duties at Yale University in New Haven, Connecticut began in 1974. It was due to a heart attack of legendary oboist Robert Bloom that Roseman was asked to substitute teach there.⁵⁵ A year and a half later, Bloom retired and Roseman took over the oboe studio permanently. During his years on the faculty at Yale, he performed numerous recitals, coached chamber music, and taught a weekly oboe seminar class for his students. He also taught as part of the Yale Summer Music School and taught every summer at the Norfolk Chamber Music Festival.

Most of Roseman's college teaching had been in adjunct positions until he began teaching at CUNY- Queens College's Aaron Copland School of Music in 1980 as a full-time professor. Having already acquired a Bachelor of Fine Arts in Composition in 1950, Roseman now returned to the faculty as oboe professor. In the program from a gala concert dedicated to Roseman that took place at the Aaron Copland School of Music, Tadeu Coelho, flute professor at North Carolina School of the Arts had this to say about him:

My friendship with Ronald Roseman dates back to the late 1980's when I used to sneak into his classes at Queens College in order to observe his teaching. I was always in awe of this ability to transform even the most inexperienced student into a musician.⁵⁶

⁵⁵ Oral History Okkyu Roseman. 17 March, 2007.

⁵⁶ Concert Program: A Gala Concert in Memory of Ronald Roseman. The concert took place at Lefrak Concert Hall on October 19, 2000.

Roseman wrote his *Partita for Solo Flute* for Coelho, who performed it on his Carnegie Hall debut recital. In addition to the oboe lessons and weekly seminar classes he taught at CUNY, Roseman was also very active in coaching chamber music and directing *Nota Bene*, the resident student contemporary music group on campus.

Cultural Exchange

During the years of the Kennedy Administration, the State Department would send young musicians, actors and others with artistic and creative backgrounds to various countries as part of what is known as a “cultural exchange.” These selected artists would travel to foreign countries exposing others to their areas of expertise through concerts, master classes, and recitals. In 1964, Mr. Roseman was selected by the U.S. State Department to go on tour of the Far East that included Korea, Taiwan, and Japan. Okkyu Roseman recalls her experience as part of the cultural exchange:

We had to pay for my way but Ronny went for free. At the same time he had to play a solo concert with the symphonies, you know a solo concerto. He had to give recitals and teach at the University...at the best Universities in Korea like a Harvard or Princeton. . . . and he gave master classes.⁵⁷

Some of the most memorable performances given by Roseman as part of the cultural exchange program include solo performances (see Figure 7) with the National Orchestra of the Philippines, the Manila Symphony (Philippines), the Korean Broadcasting Symphony Orchestra, and the Taiwan Chamber Orchestra. In Japan he also gave radio

⁵⁷ Oral Interview with Okkyu Roseman. March 17, 2007.

broadcasts on the NHK and Bunka Hosa radio including a performance of the Mozart Oboe Quartet.⁵⁸



Figure 7. *Roseman in Recital during an Asian Tour*

Professor Kozo Yoshinari, President of the Japan Oboe Association spoke warmly about Roseman's visit to his country:

In the late 1960's I got acquainted with Professor Roseman in Tokyo. He visited Japan as a member of cultural mission of U.S. Government, and made several concerts, including radio broadcast of duets and trio sonatas. Japanese was one of his most important hobbies. He also gave master classes to my students at Musashino Academy of Music. I remember some of the teaching materials were his own compositions. Now I recollect everything; his persuasive and lucid style of playing, his warm-hearted personality and his blessed life as a versatile musician. We, oboe players in Japan, will never forget his contribution to our country.⁵⁹

⁵⁸ Ibid.

⁵⁹ Professor Kozo Yoshinari has served a principal oboist of Tokyo National Broadcast Orchestra and served on the Faculty of Musashino Academy of Music. This quotation was obtained from the IDRS List Serve on April 16, 2000.

Summer Music Festivals



Figure 8. *Roseman and Colleagues at the Norfolk Summer Music Festival*

Studio teaching was a large component of Roseman's career, as was enriching the lives of students at numerous summer festivals and master classes. He spent his summers traveling and teaching at many festivals throughout the world. In addition to the Yale Summer School of Music and the Norfolk Chamber Music Festival, he performed and held master classes at numerous other music festivals including the Aspen Music Festival, Waterloo (New Jersey), Kuhmo (Finland), Young Pyung (Korea), Bowdoin (Maine), Grand Canyon (Arizona), and New York Bach Aria Festivals. He also traveled throughout the United States presenting oboe master classes. Some of these classes took place as part of *OctOBOEfest* sponsored by the University of Iowa, the *American Oboists Conference* which was sponsored at the University of Cincinnati, and the *Ferdinand Gillet Young Artist Performance Competition Master class* in connection with the International Double Reed Society Conferences in Louisiana (1990) and Arizona (1998).

Figure 9 below shows Roseman coaching participants of the Norfolk Summer Music Festival.



Figure 9. *Roseman Coaching his Double Woodwind Quintet at the Norfolk Summer Music Festival*

Compositions

Along with his many performance and teaching accomplishments, Roseman remained an active composer. In writing for his own instrument, he made a valuable contribution to the body of chamber repertoire for the oboe. Premieres of his works have taken place in the New York City venues of Carnegie Hall, Weill Recital Hall, Merkin Hall, Avery Fisher Hall, the 92nd Street YMCA, and Symphony Space. Other premiers occurred at Norfolk Chamber Music Festival (Connecticut), the Bowdoin Chamber Music Festival (Maine), the Warwick Festival (United Kingdom), the 1997 International Double Reed Society Conference (Northwestern University), and at SUNY-Stony Brook.

Roseman also had numerous commissions from the National Endowment for the Arts, the National Chorale, Alaria Chamber Ensemble and Norfolk Chamber Music Festival. Performers who have premiered works by Ronald Roseman include the Da Capo Players, the Janus Ensemble, Laurentian Players, English hornist Tom Stacey, bassoonist Donald MacCourt, the Rochester Chamber Orchestra, the National Chorale, the Queens Symphony, and oboist Kevin Vigneau.

A few of Roseman's later works include: a *Wind Quintet* commissioned by the National Endowment for the Arts; a setting of *Psalm 22* commissioned and premiered by the National Chorale at Avery Fischer Hall in 1989; a *Double Quintet for Woodwinds and Brass*, commissioned by the Norfolk Chamber Ensemble; and a *Sonata a Quattro*, commissioned by the Alaria Ensemble. Other works include *Trio for Two Oboes and English horn* (which remains unpublished), *Come Chitarra* for oboe and guitar, and *Partita for Solo Oboe* which are available through International Opus Publishers.⁶⁰

Most of the compositions written by Roseman have involved the oboe. He has also written solo works for the oboe as well as for the flute, bassoon and English horn. Unique combinations have matched the oboe with other instruments, such as *Claire* for oboe and vibes and marimba, and *Trio* for oboe, trombone and piano.

Much of the music he composed has been religious music. He has said that Bach was a very strong influence in his compositions. Indeed, two of his compositions have major Bach quotes in them. One example is his *Wind Quintet* which is based on the Bach

⁶⁰ International Opus may be contacted at: <http://www.internationalopus.com>.

Chorale “Es ist Genug”⁶¹ and the other is his *Double Quintet for Woodwinds and Brass* (see Figure 10), which contains quotes from the *Art of the Fugue*⁶² and *Jesu, Meine Freude*.⁶³ A list of compositions that were found in Roseman’s private library, with the assistance of his son John, is included later in this document as Appendix B.



Figure 10. *The Oboe Part from Roseman’s Double Quintet for Woodwinds and Brass*

⁶¹ BWV 60.

⁶² BWV 1080.

⁶³ BWV 227.

Recording Career

Ronald Roseman has more than fifty-five solo and chamber music recordings to his credit, including the Haydn *Concerto for Oboe* for Vox, the Schumann *Three Romances*, Hindemith, Gunther Schuller, and Saint-Saëns *Sonatas* for Desto, and the Poulenc and Telemann E Flat *Sonatas* for Nonesuch. His recording of the Handel's *G minor Sonata Op. 1, No.6, C minor Sonata, Op. 1, No. 8, and Trio Sonatas No. 2 in D minor and No.3 in E flat for 2 oboes and continuo*, also for Nonesuch, was chosen as "Critic's Choice" by High Fidelity, "Top of the Classics" by Cue, and "Recording of Special Merit" by Stereo Review.⁶⁴

Roseman can also be heard playing alto shawm on numerous recordings with the New York Pro Musica, a group with which he performed for many years, with Noah Greenberg conducting. These recordings include *Medieval English Carols and Italian Dances*, *Instrumental Music from the Courts of Queen Elizabeth and King James*, *The Renaissance Band* and *Renaissance Festival Music: Flemish Dances and Venetian Music* all of which can be found on the Decca label.

His body of recordings can be found on a number of record labels including but not limited to: Decca, RCA Victor, Everest, Columbia, BBS, Desto, Counterpoint, Orion, Centaur, Bridge, Nonesuch, Composer Recordings Inc., Stereophonic, Vox Turnabout, Serenus, Vox Box, Boston Skyline, New World Records, Monophonic High Fidelity, Finnadar, and Newport Classic. A complete listing of Roseman's recordings may be found in Appendix A at the end of this document.

⁶⁴ Interview with Okkyu Roseman March 17, 2007.

CHAPTER III

THE PEDAGOGY OF RONALD ROSEMAN

As a well sought after teacher, Roseman prepared a large number of students for the veracity of a performance career. He knew what was required of each of his students in order for them to have success in the oboe field whether as an orchestral musician, chamber player, recording artist, teacher, or soloist. Many of his students currently hold positions in some of the finest symphony and chamber orchestras in the world today. Many are also accomplished teachers, soloists and recording artists. Mark Hill describes Roseman as having been on the forefront of his era as an experimentalist when pertaining to twentieth century techniques of the oboe, which includes double tonguing, circular breathing, flutter tonguing, glissandi, harmonics, and multiphonics.⁶⁵

To help his students gain confidence in achieving success with difficult techniques, Roseman stressed thorough and extremely slow preparation. He always had a well thought out and systematic method in his approach to acquiring command of any difficult passage or technique. This chapter discusses Roseman's views on the basic fundamentals of oboe playing and some comments from former students on his teaching style. When students were given the opportunity to express the memories of their time spent in lessons with Roseman, three did not hesitate to express his most memorable

⁶⁵ Interview with Mark Hill. March, 22 2007.

qualities. The questions asked of these specific interviewees are located in appendix E at the conclusion of this document.

Mark Hill currently serves as Associate Professor of Oboe at University of Maryland in College Park. He received his B.M. from the North Carolina School of the Arts and his M.M. from SUNY-Stony Brook where he studied with Roseman. In an interview about his time studying with Roseman, Hill remembered:

My two years of graduate study with him at Stony Brook were very rich and enlightening. He was full of practical solutions to the problems of playing, and in that regard I think I really learned how to practice from Ronny.⁶⁶

If there was one outstanding thought about the teaching style of Roseman, it was that he was a very practical and pragmatic teacher who had a way of teaching students at any level. Rather than stressing the same particular routines and materials to all of his students, he varied his teaching and approach in order to help students on a very individual level. Oboist Kevin Vigneau currently serves as Assistant Professor of Oboe at the University of New Mexico and also commissioned and premiered Roseman's "*Partita for Solo Oboe*." Vigneau painted a very accurate picture of Roseman when he wrote a memoir for the IDRS Journal just after his death stating, "Part of his legacy as a teacher is that each of his students has a unique musical personality, based not only on Ronny's teaching but his nurturing of the student's own talents."⁶⁷ This author, having

⁶⁶ Interview with Mark Hill. March 25, 2007.

⁶⁷ Blocker, Robert, Donna Conaty, Harold Emert, Pamela Epple, Mark Hill, Rebecca Schalk Nagel, and Kevin Vigneau. "Memories of Ronald Roseman." *The International Double Reed Society Journal*. 23:1 (2000): 15.

also been a student of Roseman for two years (1996-1998) finds that Vigneau's statement holds true regarding Roseman's style of teaching. Throughout his long teaching career, Roseman taught students from all over the United States and a wealth of countries abroad. His students all arrived with a variety of musical backgrounds, schoolings, and performance styles. To his credit, he never was the type of teacher who tried to change an individual's background to produce a "clone" of himself, but instead took what each student already acquired and enhanced it with his own pedagogy. He considered each student as having his or her own set of strengths and weaknesses which he addressed specifically and individually. In Hill's words:

He really cared. If one way did not work he would try to come up with a different way. He was very pragmatic in that way. He was not at all . . . 'This is the right way.' I never had that feeling that he thought he had the right way of doing things. He was very supportive of individual artistry. That is another thing that sets him apart from the generations of players. He was interested in learning as much from you as you were from him. He was very humble in that way.⁶⁸

Mark Weiger, Oboe Professor and Associate Director at University of Iowa's School of Music, gave a description of a typical lesson with Roseman. He also stressed that all classes and lessons addressed the individual needs and concepts of the student. He stated:

He recognized that part of his mission as a teacher was to keep us from going too far astray. As such, he taught concepts not rules, ideas not gestures, passion not precision, and self-discovery not self-importance.⁶⁹

⁶⁸ Interview with Mark Hill. March 22, 2007.

⁶⁹ Interview with Mark Weiger. May 11, 2007.

He truly cared about each and every one of his students as a person and a performer, and strived to bring out the very best in each and every individual. This is one of the most outstanding qualities he possessed as a teacher and mentor.

His unique and humanistic approach to teaching has benefited his students in many positive ways. The training his students carry forth into their own playing and pedagogy are not only technical exercises and ideas but also lessons in life. When former students were asked to describe the single most important concepts they took from Roseman, Weiger summed up Roseman's character and the essence of his being when he stated the following:

[This question is] Too easy: To find good in others. Second most significant would be to believe in my own ideas. These are "big picture" concepts, ones that might not be what other oboists will be looking for. Today so many people just want to know the easy answers.

In his interview, Weiger referenced an article written by oboist Bert Lucarelli who was a colleague and supporter of Roseman, entitled "No Easy Answers", which he felt speaks well on the topic. He says, "While not specific to Ronald Roseman, it picks up on what Ronald Roseman has given to me."⁷⁰ He then proceeded to elaborate on his statement with the following words:

Finding the good in others sounds easy. But, in fact, it is far easier for us to figure out what we don't like than it is to figure out what we do like and why. We hear another great oboist and quickly decide that we don't like their sound, or their reeds, or their oboe brand, or their embouchure. Instead, what we should be doing is finding out who this person is, what they believe they are doing and why, where the commonalities lay between them and other great artists so that we might open

⁷⁰ Interview with the author May 11 2007.

ourselves to trying their ideas, which may in turn lead us to new and interesting roads.⁷¹

When asked the same question, the two major thoughts shared by oboist

Mark Hill were:

He never talked badly about any other oboe player. [Roseman would say] “You don’t talk about other oboe players that way.” A lot of oboe players did not treat him as well as he treated them. He wanted that in his students too. You give other players their due. That also stuck with me.⁷²

Among the many lessons Hill learned, he highlighted a very important aspect of

Roseman’s philosophy that has been mentioned by many of his students, and that is finding the “beauty” in a note or phrase.

Certainly how to practice; build technique so you are in a position to learn a piece. In an incredible sense he was an artist. I can’t imagine how many times he would ask me to play beautifully. There wasn’t one single thing we worked on where beauty wasn’t mentioned even in a five note scale. There was a whole other level that he never let you lose sight of . . . always with a sense of the spiritual part of what we are doing.⁷³

Brenda Schuman-Post also contributed a few words about her late teacher.

It is interesting to think that your entire life is conditioned by this person. It is the manner in which he conducted himself that is the primary influence, not the actual individual lessons or not the teaching method. It’s the overall picture that is his

⁷¹ Interview with the author May 11 2007.

⁷² Interview with the author March 22, 2007.

⁷³ Interview with the author March 22, 2007.

legacy. His legacy is a ‘way of being’ with a capital ‘W’ and a capital ‘B’. The sensitivity to individual needs and specifics . . . and that is his legacy.⁷⁴

Based on the words of his former students, it is obvious that the best way to sum up Roseman’s teaching and performing career is not through a list of his many accolades or awards. The legacy he left behind is the model by which he lived his life. Surely, he will be remembered as being a splendid performer and methodical teacher but for his students, the memories of him lie as a nurturing and caring person.

Roseman’s Fundamental Methodology

This section of Chapter 3 discusses Roseman’s views on the basic fundamentals of oboe playing and includes the topics of embouchure, vibrato, tone/sound, reeds, oboes, and recommended etude books. The following segments include topics that have been discussed in interviews with former students as well as exercises that have been accumulated from the researcher’s two-year period of study with Roseman.

Reeds and Reed Adjustment

Any student of Roseman can acknowledge his vast interest in and knowledge of reeds. He always seemed to have the answers to common problems of reed making and had the uncanny ability to dissect problems and fix them with one scrape of the knife. He spoke about and worked on reeds in a very systematic and methodical way. He kept a reed notebook that allowed him to analyze the different variables of reed making pertaining to gouge, shape and scrape. Having a notebook allowed him scrutinize the

⁷⁴ Interview with the author March 25, 2007.

inconsistencies found in his own reed making and that of his students. Here he discusses his scraping technique:

I start my reeds by shaping a long, rather thick tip with a triangular shape. I put the back of the tip at about 18.5 mm from the string. I scrape the heart and the back leaving a bark spine and bark on the sides (up to the back of the tip). The top of the spine is 16 mm (from the string). I then put the reed away, and don't take the bark off the back line until the second day. The "dot" (see figure 10 below) is the top of this line. I make my reeds very slowly taking about 5-6 days to finish them. However, they then last a long time. I gradually thin and shorten the tip and scrape the back during the next few days. I take a little wood off the heart after the second day. I measure the dimensions of the reed quite carefully. The gouge is 60-45.⁷⁵

An actual reed sketch by Roseman (see Figure 11) in 1997 is representative of the style and scrape of his reeds. All measurements are calculated in millimeters from the top of the wrap or string. His reeds are a combination of the American and French styles of reed making in the sense that he adhered to the measurements of a traditional American reed but incorporated the flexibility and ease found in the French counterpart. For more information on how Roseman's American/French reed style affected his concept of a beautiful sound, see the discussion on embouchure found later in the document. A sketch of a typical Ronald Roseman oboe reed was also provided by former student Brenda Schuman-Post in an interview with the author. Schuman-Post was a student of Roseman from 1966-1973. The similarities in the placement of the measurements of both reeds (Figures 11 and 12) are interesting to note since they are almost twenty years apart in approach. The following is a typical Roseman reed loosely sketched by her.

⁷⁵ Ledet, David. *Oboe Reed Styles*. (Bloomington: Indiana University Press, 1981), 149.

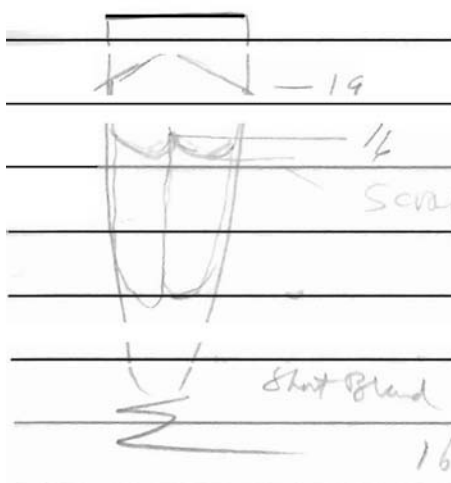


Figure 11. Roseman Oboe Reed Sketch #1

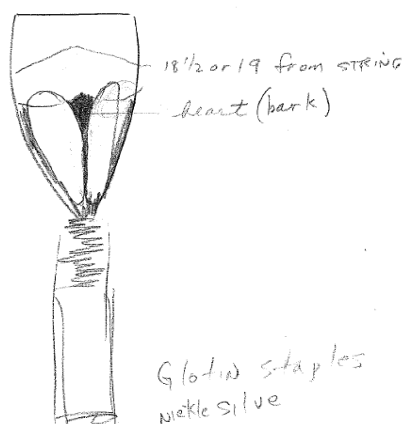


Figure 12. Oboe Reed Sketched by Brenda Schuman-Post

Mark Hill described the flexibility of Roseman's reeds below:

Ronny liked some 'rattle' in the crow. Mack reeds are so stable that maybe you get a lot of high C maybe a lower octave but not a lot of juice. It was hard to me to understand the amount of rattle in the reed that he liked but he was so great at controlling it with his embouchure he was able to do magical things with it. He would always talk about the "gooeyness of reeds." He was much more methodical

than anyone else I had studied with as far as measurements and he kept a notebook . . . [to] make notes and notice what works.⁷⁶

Throughout his career Roseman made reeds using and testing a variety of cane manufacturers. Schumann-Post recalled him using primarily Glotin oboe cane. He also used Nickel Silver staples that measured 47 mm in length. Roseman believed in having reeds that vibrated freely with little or no effort. Some adjustment techniques which Roseman spoke of in May 1996 with the author were written down and pertain to adjustments of different parts of a reed. Here are some of these techniques quoted by the author:

Reed Adjustments Pertaining to the Tip – (If There is a Need to Add Vibrations to the Reed)

1. Always check the tip (18.5-19.0 mm from the string) for a definition and blending from the heart of the reed to the tip.
2. If the cane is soft, you do not need a lot of blending, the tip can be thicker.
3. The back corners of the tip located on the far right and left sides of the tip are the most important for tone quality and stability.
4. If there is a well defined reed and tip but it is still not vibrating then check the thickness of the heart.
5. When listening to the crow of the reed and it is not responding immediately then the tip is too thick or not well scraped.
6. If the tip is short then the blend matters—a lot.

⁷⁶ Interview with Mark Hill. March 25, 2007.

Spine and Rails

1. A spine through the reed makes the sound darker but be aware of a tip that is too thick.
2. If the tip is short then blend the spine and rails.
3. Always check the reed for too much bark on the rails.

Back or Windows

Roseman also made two recommendations on when it is appropriate to scrape the back of the reed:

1. The back of the reed should not be scraped until the entire reed vibrates freely and crows a 'C'.
2. Scrape the back of the reed when the opening of the reed feels "too big."
3. When scraping the back bring the measurement up to 15 mm from the thread (see Figure 13).
4. During scraping, if wood is taken out of the back then go back and rework the tip.

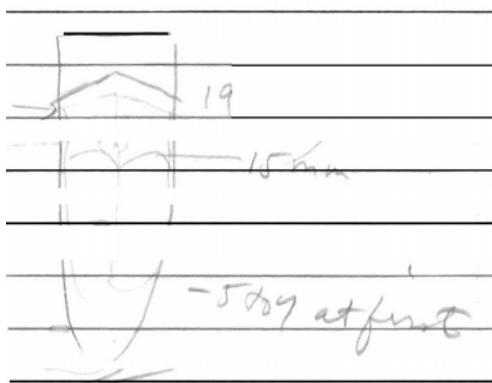


Figure 13. Roseman Oboe Reed Sketch #2

Reed Tools

Some of the reed making tools that Roseman had acquired throughout his years as an oboist were found at his residence by the author and noted. He used right-handed knives with both razor and beveled edges. Those found included one *Shark Olite* razor edge knife which was made in Sweden, one *MCW* beveled knife with a heavy black handle made by Mark Chudnow in Los Angeles, one *Herder* razor knife made in Philadelphia, and four other knives of unknown makers; two beveled and two razor edged knives. Two mandrels were also found in conjunction with the knives. The primary mandrel that Roseman used in his reed making was a traditional French style mandrel with a wooden grip made by *F. Lorée*. In his tool box he also had a pocket caliper which he used to measure the length of staples, the diameter of cane, and the length of reeds. The caliper was German made of solid brass. Also among the tools there was a tuning fork, razor blades, 400 and 600 grit emery boards and sand paper. A personal gouging machine was not located at his residence, but he did have a Robert D. Gilbert Gouging Machine at Yale University for his students to use. The gouging machine had a standard 11mm bed, which resulted in a gouge ratio of .60mm to .45mm. Found at his residence was a Kal Opperman pre gouger RWS 9012 for preparing his cane.

Oboe Embouchure

Embouchure is by far one of the most important factors in oboe playing. The association between embouchure, air and the reed are the most significant factors in producing what Roseman called “a beautiful sound.” Roseman preferred an approach to reed making that was a combination of French and American scrapes. He felt that by

mixing the two styles of reeds, the reed would not have to be perfect because you could use the embouchure to create resistance and also use it to dampen the reed as needed in order to change the quality of tone color instead of allowing the reed to do all of the dampening. A finished French oboe reed measures around 72 millimeters, has a short scrape (9-13 millimeters) with less thickness in the heart and has no cane scraped from the back.⁷⁷ The thinner heart allows for more vibrations. A finished American (or long scraped reed) tends to be shorter than its French counterpart measuring 68-70 millimeters. The heart is thicker and therefore, cane must be removed from the back of the reed to balance the resistance. Roseman achieved a mix of these two styles of reeds by having more blend between the heart and tip which allowed for greater vibration at the very front of the reed. He did scrape the back (windows) of the reed, however, not until after the reed vibrated freely and crowed a ‘C.’

The creation and control of embouchure was a detail that Roseman credited learning from Harold Gomberg. He felt that Gomberg was superior at using his embouchure and that was due to the fact that he came from the French School of oboe playing where the reeds are very meek and non resistant. Roseman felt that an oboist could get a lot of beautiful playing from a reed like that when there was proper dampening in the embouchure. Roseman described his concept of embouchure below:

My method is to use the lower lip to resist and dampen the lower blade of the reed and to let the top blade be completely free to vibrate. My embouchure really doesn't look like a circle. It looks more like a semi-circle. With a fairly flat bottom and a round top. I think it gives you more flexibility with the tone because

⁷⁷ Ledet, David. *Reed Styles*. (Bloomington: Indiana University Press, 1981) 170.

when you want to be very bright you can open up more, and when you want to be very dark you can create more resistance.⁷⁸

One exercise that Roseman suggested to the author for acquiring a perfect and flexible embouchure is to pick a note on the oboe to play, third space 'C' for example. Start by fingering the note 'C' but position the reed in the mouth so that it produces the pitch of 'B.' Once you get the 'B' to sound, roll in the reed using the lips until you produce the 'C.' Roseman called this a two-step embouchure. The first part of a two-step embouchure is the formation of the embouchure to acquire the 'B,' and the second part is the position of the reed on the lips once the student has 'rolled in' the reed. Eventually the player will be able to produce a well balanced and good sound on any reed because he will have found the correct place on the reed on which to play. This exercise also aids the embouchure in becoming so flexible that it can manipulate intonation and color.

Articulation and Scale Patterns

One of the most important factors in making clean and precise articulations is to keep the air steady by not obstructing the air column. The air should not stop just because the tongue is being applied to the reed. It is for this reason that Roseman encouraged the importance of practicing different scale patterns using a number of different articulations. He advocated using all scales both major and minor and using this approach to difficult passages found in a particular piece of music that needed the most attention. In a lesson with the author on October 2, 1996, Roseman listed ten varying ways to practice

⁷⁸ Vaneman, Kelly. Sounding Beautiful. A Series of Interviews with Ronald Roseman on the Concept and Particulars of Sound Production." *International Double Reed Society Journal*. 26:1 (2003) 23-30.

articulations. On this particular day and lesson the scale he chose was D flat major. The patterns suggested are as follows in Figure 14:










	1.	
	2.	
	3.	
	4.	
	5.	
	6.	
	7.	
	8.	
	9.	
	10.	a piacere (a direction for performers to execute a passage as they please, particularly as to tempo)

Figure 14. Scale Articulation Table

Vibrato

Vibrato could possibly be one of the most difficult techniques for young students to learn, and a great emphasis should be placed on teaching it correctly. Learning how to use vibrato effectively and musically requires first the production of a beautiful tone. It should not be a separate issue from sound but rather a compliment to it; ‘the icing on the cake.’ Although vibrato enhances the beauty of a phrase, it is still important to practice without it sometimes so that you can listen acutely to sound. Vibrato should be used for coloring notes, or to increase intensity (especially on long sustained notes with crescendos.) Perhaps one of the most useful exercises Roseman suggested to this author and other students is one which he himself practiced pertaining to the enhancement and execution of one’s vibrato.

Achieving flexibility in the execution of vibrato takes much practice. Roseman always felt that a beautiful vibrato does not happen overnight but rather is cultivated slowly over time. To begin, he felt the first step was to practice blowing on the palm of your hand. Only after you have practiced ‘pulsing’ the air sufficiently with just your palm, would it be appropriate to add the instrument. Most importantly, one should practice at a very slow tempo (Quarter note =60 bpm) using a metronome. Only when you have diligently worked on one tempo marking should the player increase the tempo but only by one metronome marking at a time. He stressed that one should not defeat the purpose by jumping ahead too quickly. The following exercises (see Figure 15) were dictated by Roseman himself in a lesson with the author on October 15 and 22, 1997, and are notated as follows:







Blow these rhythms on the hand first, and then apply the instrument.		
	A. Quarter Notes	
	B. Eighth Notes	
	C. Triplets	
	D. Sixteenth Notes	
	E. Quintuplets	
	F. Sextuplets	

Figure 15. *Vibrato Subdivision Sets*

Once the player can successfully execute all five of these rhythms at the tempo marking, then it is advisable to increase the tempo.

The next exercise (Figure 16) alternates between notes that have vibrato and ones that should be played with a straight pure tone. In place of the quarter note substitute either A, B, C, or D from the notation below in Figure 17. (Eighth note = 108). The arrows notated by Roseman simply imply that the exercise should be executed with a sense inflection to the tone (up-bows and down-bows) as if the performer was playing a stringed instrument.

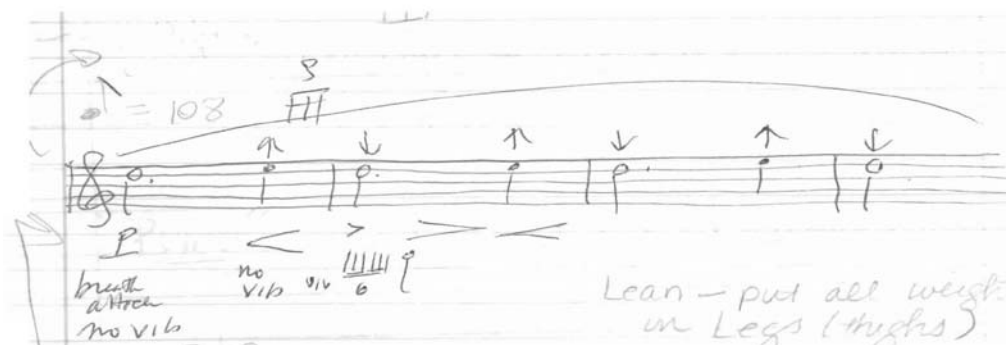


Figure 16. Roseman's Notation of Vibrato Exercise No. 1

Blow the following rhythms on the hand and then apply to the instrument.		
A.		
B.		
C.		
D.		

Figure 17. Pulse Rhythms

Figure 18 is another exercise that alternates between notes played with a pure straight tone and notes enhanced with vibrato. The main concept behind this exercise is not only to improve one's vibrato but also to stress the importance of not losing the concept of a good tone in the process.

♩ = 120, 126, 132, 138

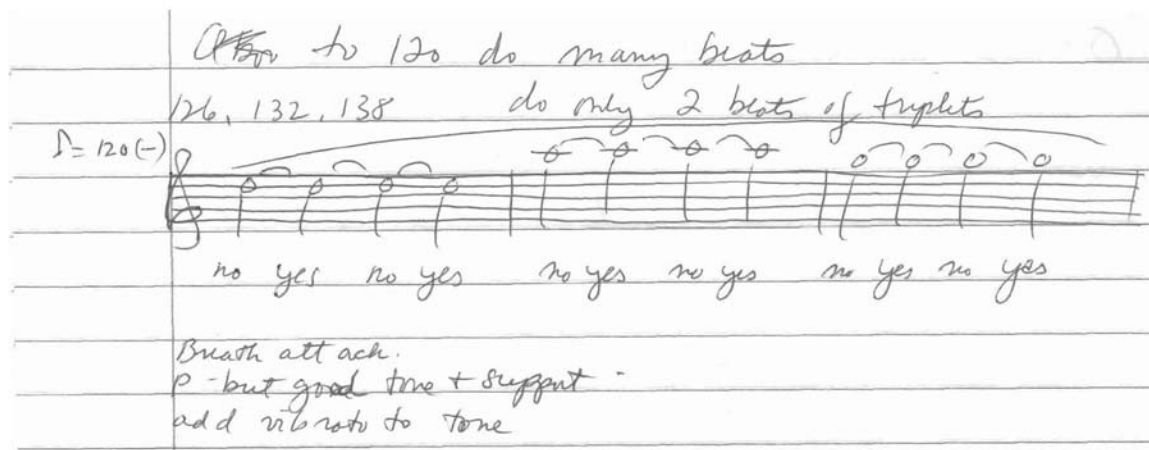


Figure 18. Roseman's Notation of Vibrato Exercise No. 2

Roseman advised the performer to engage the sound with a breath attack. The dynamic level should be piano but with good tone and support. When the support and tone are adequate, add the vibrato.

In our interview, Mark Weiger contributed two vibrato exercises that Roseman used and practiced frequently.

One exercise he used he called "slam vibrato." The idea was to learn to use vibrato on the head of the notes and in *sfz* *espressivo* contexts. It is perhaps more common for us to warm the tone by adding vibrato to the center of the note rather than at the front of the note. The notion here was to have more than that one concept or employment of vibrato. To implement "slam vibrato" he would start on an E at piano and crescendo for 3-4 beats with no vibrato and move to a D landing at forte and with vibrato and then decrescendo. Repeat this starting on an F to the E, then G to F or toward whatever pattern you preferred. This stepwise motion would then be expanded to larger intervals with arpeggios in an effort to build better control across the ranges.⁷⁹

⁷⁹ Interview with Mark Weiger. May 11, 2007.

The other exercise was one for enhancing the connection of notes with vibrato.

For this he would start with a scale and again move toward an arpeggio all in $\frac{3}{4}$ time. The idea would be to add vibrato always from beat 3 to beat 1 but to always play “straight” on beat 2. In this way you connect two notes with vibrato, which will help especially those players who only have favorite notes to which they add vibrato or who only add vibrato to the middle of notes. In the arpeggio pattern it again helps us better understand the speeds at which vibrato must move over the registers. For both of these exercises he used a metronome in part for discipline but also in an effort to practice his vibrato at different paces for the best possible expression within say an *adagio* or then a *vivace* mood and tempo.⁸⁰

The preceding vibrato exercises would be of great use to students as well as seasoned performers. The variables of vibrato include dynamics, intensity and speed. Every player should learn to use every type at every dynamic level. The trick is then plugging it into different types of music. With proper attention, guidance and careful practice, vibrato can add beautiful color and texture to one’s sound.

Etude Books and Solo Literature

The two most prominent method books that included etudes which Roseman used with his students as part of his teaching methodology were Franz Wilhelm Ferling’s *48 Famous Studies for Oboe or Saxophone*, and Georges Gillet’s *Etudes pour L’Enseignement superieur du Hautbois*. These books were used by undergraduate, Masters and Doctoral students alike.

Franz Wilhelm Ferling’s *48 Famous Studies for Oboe or Saxophone* is considered a staple of a serious student’s library. In the edition published by Southern the 48 studies are written two per page, always with a slow lyrical etude at the top of the page followed

⁸⁰ Ibid.

by a fast technical one. Each page focuses on a different major or minor key. The book also includes three *Duo Concertants* for two oboes as well as Beethoven's famous *Trio for Two Oboes and English horn Op. 87*. The method book contains only the first oboe part for the *Concertants* and *Trio*. For the additional second oboe parts to the Duo Concertants and the English horn part for the *Trio Op. 87*, volume two should be purchased.

George Gillet's *Études pour L'Enseignement supérieur du Hautbois* deserves a special mention to teachers and students. Gillet was the professor of oboe at the Paris Conservatoire who succeeded Vogt. Several of his students (such as Marcel Tabuteau) became renowned oboists, as well, and went on to establish what is known as the "French-American school of oboe teaching and playing." In his dedicatory remarks to his students at the beginning of the *Études*, which was originally printed in 1909 by Alphonse Leduc, Gillet describes his necessity for composing advanced musical studies in order suit the new music that was being written at the turn of the century. He also suggests that modern composers use this method as a reference and guide to new technical possibilities on the oboe. His nephew Ferdinand Gillet, an accomplished oboist in his own right, includes a supplemental Practice Method that is to be applied to his uncle's studies which he himself revised. The book contains twenty-five studies each of varying difficulty. Contained within the method is also a chart with 80 oboe fingerings that include harmonic sounds that could be used for certain effects on the oboe. Roseman felt that the Gillet etudes were an integral component of a student's development. He

encouraged students to work on an individual etude for weeks at a time, perfecting it in sections rather than attempting to tackle it in its entirety.

In addition to weekly etudes, Roseman also focused on a wealth of solo literature consisting of many of the standard concertos and sonatas of the oboe repertoire. While this document will not discuss in detail any of these works, a list of composers has been included in Appendix F. The list was compiled through interviews with his former students and the author's own personal studies.

Orchestral Excerpts

Along with etude books and oboe solo repertoire, Roseman also used standard orchestral excerpts as part of his teaching. He always had students prepare a short list of excerpts and had every student, whether they were interested in orchestra performing or not, learn and play them for each other in a “mock audition” setting. This provided the students with a semi-realistic scenario that would assist them in future auditions. A typical excerpt list taken from one of Roseman's scheduled studio mock auditions at Yale University in 1997 is noted in Figure 19.

<p>Beethoven: <i>Symphony No. 3</i> (Funeral March, Scherzo and Trio) Mussorgsky: <i>Pictures at an Exhibition</i> (Tuilleries, Ballet des Poussins dans leurs Coques, and Limoges-Le Marche) Strauss: <i>Overture to Don Juan</i> (letter L to letter O) Mendelssohn: <i>Symphony No. 3</i> J.S. Bach: <i>Cantata No. 82</i> (opening obbligato) Stravinsky: <i>Pulcinella Suite</i> Bizet: <i>Symphony in C Major</i></p>

Figure 19. Roseman's Sample Orchestral Excerpt List

Roseman's ability to institute new methods into his teaching and playing combined with his approach to individualized instruction instilled self-confidence in all of his students. His thorough understanding of the fundamentals of tone quality, embouchure, breathing, reeds, and technical agility enabled his students to experience successful performances and master the techniques required throughout their musical careers.

Roseman's Oboes

Roseman tested many oboes from a number of makers throughout his career at conferences and conventions like the International Double Reed Conferences that occur each summer. The oboe which he felt conveyed his approach to color and flexibility and enhance his performance quality was developed by famous French maker Francois Lorée. The Lorée factory has been in operation since 1881 and makes oboes in three bore styles; Standard/regular, AK, and DM (German).⁸¹ The oboes physically differ mostly in the bell. Roseman played both the Standard/regular bore and AK bore oboes. The standard/regular bore is very popular and known for having a rich, dark tone. The AK modeled bore is based on the AK-series oboes which were produced sometime between the 1930's and 1950's. This model has a slightly more conical bore than the Regular, rendering it narrower near the top and slightly wider at the bell. The resulting sound is focused and dark, with less of an "edge" to it. All of Roseman's oboes are made from Grenadilla wood also called African blackwood. It comes from Mozambique and is the densest of the woods used to make oboes.

⁸¹ Web site: <http://www.loree-paris.com>

As seen in Figure 20, one might notice at a glance that Roseman's choice for an English horn was by the maker A. Läubin, Inc. Läubin is a maker of oboes and English horns, located in Peekskill, New York. The first Läubin oboe was made in 1931 by Alfred Läubin who at the time was dissatisfied with the quality of oboes being made. While many oboe manufacturers today have moved to a more automated process of making oboes and English horns using computerized milling machines and standardized parts, Läubin only uses hand-tools and belt-driven drills to make their instruments. Instruments made by A. Läubin are very scarce and the waiting list to acquire a new oboe is approximately 6 years. As of 2007, the wait list for a new English horn is currently closed.⁸²

Lorée Oboe	Serial LM 89	AK Bore made in 06/95
Lorée Oboe	Serial IX 40	Standard Bore made approx. 1988
Lorée Oboe	Serial GA 33	Standard Bore made approx. 1982-84
Lorée Oboe ⁸³	Serial CU 89	Standard Bore made approx. 1973
Lorée Oboe D'amore	Serial DM 80	Date unknown
A. Läubin English horn	Serial C 15	Date unknown
Wurlitzer Oboe ⁸⁴	Serial Unknown	First oboe as a young student
Alto Shawm	Serial Unknown	German-made by Otto Steinkopf

Figure 20. Roseman Instruments

⁸² Web site: <http://www.laubinoboes.com>.

⁸³ Ledet, David. *Oboe Reed Styles*. (Bloomington: Indiana University Press, 1981), 149.

⁸⁴ Micklin, Bob. "With the oboe, it's all in the reed". *Newsday*. 23 November 1980.

Roseman also owned and played alto shawm for many years with the New York Pro Musica. His shawm was made by Otto Steinkopf of Germany. This instrument can be heard on a number of recordings Roseman made with the ensemble (see Appendix A.)

Not much information could be found on Roseman's Wurlitzer oboe due to the absence of any serial number for dating. Given that Wurlitzer sold wind instruments between the years 1920-1940's, it can be estimated that the instrument is approximately seventy years old. Wurlitzer is primarily known today for their production of organs, pianos, vending machines and jukeboxes. The company was founded by Rudolph Wurlitzer in 1856 and at first imported musical instruments before their production of pianos in 1880. The company is currently a subsidiary of Gibson Guitar Corporation.⁸⁵

Contained in Figure 19 is a list of the oboes, an oboe d'amore and an English horn including serial numbers owned and played by Roseman. The researcher had the opportunity to view many of these instruments and document their make and serial numbers. The first three Lorée oboes, the oboe d'amore and the English horn are all currently owned and kept by his family in New York. All the instruments are dated with approximate years except for the first oboe (LM89) which was his most frequently played oboe until his death. That particular oboe had a specific month and year located inside the case by the manufacturer.

⁸⁵ Web site: <http://www.deutsch-wurlitzerusa.com>.

CHAPTER IV

CONCLUSION

Ronald Roseman was a consummate musician and teacher. He was a highly influential figure to many oboists throughout the 20th Century and his presence continues through the many accomplishments of his students. He toured the world as both a soloist and chamber musician and made many offerings to oboists worldwide through his extensive collection of over fifty-five solo and chamber music recordings. His compositions that include oboe continue to be performed and have earned him great respect as a composer.

His students continue to make an impact on the field of oboe holding positions in the Israel Philharmonic, New Haven Symphony, Manhattan Chamber Orchestra, Minnesota Orchestra, New York Philharmonic, Los Angeles Philharmonic, and New York Opera Orchestra among others. His students are also successful teachers on the faculties of numerous colleges and universities throughout the country. Some of these schools include: the Manhattan School of Music, University of New Mexico, Washington Conservatory, University of South Carolina, University of Iowa, University of California at Irvine, University of Minnesota, University of Maryland at College Park, Princeton University, University of Miami (Florida) and Western Connecticut State University.

Ronald Roseman's contribution as a performer to the oboe and oboists is his widespread influence as an orchestral musician and chamber player through the many

ensembles with which he performed. His influence upon chamber music stems from the constant tours he embarked upon with the New York Woodwind Quintet throughout the United States, Europe, Asia and South America. His vast knowledge and expertise in the area of Baroque performance practice have benefited oboists through his affiliation with the New York Bach Aria Group.

Ronald Roseman's contributions as a teacher have been felt by an entire generation of oboe and English horn players. Each has drawn influence from his practical and methodical approach to performance practice, musicianship and reed making skills. His humanistic and nurturing approach to teaching have set him apart from many in his field. Roseman always searched for better in his own playing and teaching and never stopped being a student himself. Through positions at a number of colleges and universities and his residencies with the New York Woodwind Quintet he was given the opportunity to spread his expertise to a sizeable number of students. His duties as a part of the New York State Department Cultural Exchange Program allowed him bring his skills to other parts of the world through master classes and recitals.

Ronald Roseman's recordings on oboe and shawm have enhanced the body of recorded material substantially. He recorded a number of time-honored sonatas and concertos that will be a useful reference and teaching tool for future oboe students. His work with the New York Woodwind Quintet encompasses a large part of his discography. Many of these recordings contain pieces that were written specifically for him and the other members of the ensemble that have become standard works for

woodwind quintets today. His work with the alto shawm and the New York ProMusica also provides students with an aural understanding of historical instruments.

Ronald Roseman remains an important figure for future teachers and students of the oboe to be familiar with. His vast knowledge of the oboe not only from the aspect of being a well-rounded performer, but also that he composed for the very instrument he played, makes him distinctive in our field. Performers and students will greatly benefit from his suggestions in approaching pedagogical topics that pertain to the oboe. Oboists in the future will find this research both useful and helpful in their goal to improve their own musicianship and talents. He will always be remembered for his outstanding performances, thoughtful teaching style and genuine kindness.



Figure 21. *Roseman with the Author, April 1998*

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Interviews:

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 Oral History Brenda Schuman-Post March 21, 2007.
 Oral History Mark Weiger May 11, 2007.
 Oral History Mark Hill March 22, 2007.

APPENDIX A

RONALD ROSEMAN DISCOGRAPHY

Ronald Roseman's discography is a compilation of recordings released from 1956-1999. The information provided was found through examination of Roseman's personal collection of records and compact discs. All other findings were located on WorldCat. The discography is listed chronologically from the earliest record located. Works on which Roseman performed, label and catalogue number, as well as various artists and collaborators have been included where possible.

1. **Title:** American Chamber Orchestra
 Artists: American Chamber Orchestra, Robert Scholz, conductor
 Works: Mozart: Divertimento in D Major, K.131
 Cassation in Bb Major K.99
 Label: Westminster XWN 18261
 © 1956

2. **Title:** Festival Casals de Puerto Rico 1957
 Works: Schubert: Symphony No. 8 "Unfinished"
 Bach: Suite No. 1 in C Major
 Bach: Capriccio on Departure of his Beloved Brother
 Artists: Festival Casals Orchestra, Pablo Casals and Alexander Schneider,
 conductors. Rudolf Serkin, piano
 Label: Columbia ML 5235
 Comments: Library of Congress R57-1078
 ©1957

3. **Title:** Beethoven: Octet for Woodwinds, Op. 103
 Rondino for Wind Octet, Op. Posth.
 Sextet for Winds, Op. 71
 Artists: New York Wind Ensemble
 Label: Counterpoint records CPT 567
 ©1958

4. **Title:** The Best of the New York Woodwind Quintet, Volume 2.
Works: Milhaud: La Cheminée du Roi René
 Ibert: Trois Pièce Breves
 Fine: Partita; Wilder: Up Tempo from Quintet #1
 Van Vactor: Scherzo
 Villa-Lobos: Quintette and Two Duets
 Hindemith: Kleine Kammermusik, Op. 2
Artists: New York Woodwind Quintet: Samuel Baron, flute;
 David Glazer, Clarinet; Jerome Roth and Ronald Roseman, oboes;
 John Barrows, horn; Ralph Froelich, horn; Arthur Weisberg,
 bassoon; Bernard Garfield, bassoon
Label: Boston Skyline reissued on CD/ BSD 139
Comments: Selections were previously released 1958-1964
 © 1958, 1996

5. **Title:** Gunther Schuller: Sonata for oboe and piano
 William Sydeman: Quartet for oboe and strings
Artists: Gilbert Kalish, piano
Label: Desto DC 7116
Comments: recorded with a grant from the Henry Ford Foundation
 © 1960

6. **Title:** Mozart: Serenade for 13 Wind Instruments
 Serenade No. 10 in Bb Major, K.361
Artists: Musica Aeterna Wind Ensemble, Fredric Waldman, conductor
Label: Decca Records DL 710150
Comments: the copyright date is an estimate
 © 1960's

7. **Title:** Mozart Serenades No. 11 in Eb Major, K.375 and
 No. 12 in C minor, K.388
Artists: The Everest Woodwind Octet, Newell Jenkins, conductor
Label: Everest Records LPBR6042
 © 1960

8. **Title:** XV Century Netherlands Masters:
 Heinrich Isaac, Music for the court of Lorenzo the Magnificent
 Jacob Obrecht: Missa Fortuna desperata
Artists: New York Pro Musica Motet Choir and Wind Ensemble
Label: Decca Records DL9413
Comments: Library of Congress card# R61-1195
 © 1961

9. **Title:** Handel: Trio Sonatas for Two Oboes and Figured Bass
 Works: Sonata No. 3 in Bb Major
 Sonata No. 2 in D minor
 Sonata No. 6 in D Major
 Sonata No. 4 in F Major
 Artists: Ronald Roseman and Melvin Kaplan, oboe; Morris Newman,
 bassoon; Albert Fuller, harpsichord
 Label: Stereophonic 9420
 © 1961
10. **Title:** Instrumental Music from the Courts of Queen Elizabeth and
 King James
 Works: English Dance Music: Holborne, Ward, Byrd, Morley, Lupo, And
 Coperario.
 Artists: New York Pro Musica, Noah Greenberg, Conductor
 Label: Decca Records DL9415
 Comments: Mr. Roseman's shawm was made by Otto Steinkopf, Germany.
 © 1961
11. **Title:** The Best of the New York Woodwind Quintet, Volume 1
 Works: Barber: Summer Music
 Carter: Eight Etudes and a Fantasy
 Sweelinck: Variations on a Folk Song
 Reicha: Finale from Quintet in Eb
 Pierne: Pastorale
 Barrows: March
 Nielsen: Quintet
 Artists: New York Woodwind Quintet: Samuel Baron, flute; David Glazer,
 clarinet; Bernard Garfield and Arthur Weisberg, bassoon; John
 Barrows and Ralph Froelich, horn.
 Label: Boston Skyline reissued on CD / BSD 137
 Comments: Material previously released on Concert Disc LP CS-229,
 CS-231, CS-254
 © 1961, 1996
12. **Title:** J.S. Bach: Art of the Fugue, Part One: Contrapuncti One through
 Eleven
 Artists: The Fine Arts Quartet and the New York Woodwind Quintet
 Label: Connoisseur Series CS- 230
 © 1962

13. **Title:** Medieval English Carols and Italian Dances
Artists: New York Pro Musica, Noah Greenberg, conductor
Label: Decca Records DL9418
Comments: Library of Congress card# R62-1209 Mr. Roseman is playing Alto Shawm.
 © 1962
14. **Title:** The New York Woodwind Quintet
Works: Elliot Carter: Eight etudes and a fantasy for Woodwind Quartet (1950)
 Gunther Schuller: Woodwind Quintet (1958)
 Irving Fine Partita for Wind Quintet (1948)
Artists: Samuel Baron, flute; Ronald Roseman, oboe; David Glazer, clarinet; Arthur Weisberg, bassoon; John Barrows, horn
Label: Monophonic High Fidelity M-1229
 © 1963
15. **Title:** Renaissance Festival Music, Flemish Dances and Venetian Music
Works: Susato, Viadana, A. Gabrieli, G. Gabrieli and Mashera
Artists: New York Pro Musica, Noah Greenberg, conductor.
Label: Decca Records DL 9419
Comments: Mr. Roseman is playing Alto Shawm
 © 1963
16. **Title:** Sylvia Marlowe, harpsichord
Works: Elliot Carter: Sonata for flute, oboe, cello and harpsichord
 Manuel De Falla: Concerto for harpsichord, flute, oboe, clarinet, violin and cello
 Ned Rorem: Lovers, A narrative for harpsichord, oboe, cello and percussion.
Artists: Samuel Baron, flute; Ronald Roseman, oboe; Sylvia Marlowe, harpsichord
Label: Decca DL 10108
Comments: The clarinetist and cellist are unknown.
 © 1965
17. **Title:** The Renaissance Band
Works: Suite of Dances, Terpsichore Selections, Madrigal Selections
Artists: New York ProMusica, Noah Greenberg, conductor
Comments: Roseman is playing Alto Shawm
Label: Decca Records DL 9424
 © 1965

18. **Title:** Early Baroque Music of Italy. Monteverdi, Francesco Turini, Girolamo Frescobaldi, dalla Casa
Works: unknown
Artists: New York ProMusica
Label: Decca DL 9425
© 1966
19. **Title:** The New York Woodwind Quintet
Works: Franz Danzi: 3 Woodwind Quintets
Quintet in Bb Op.56, no.1
Quintet in E minor Op. 67, no. 2
Quintet in G minor Op. 56, no. 2
Label: Nonesuch H-1108 Mono / H71108 Stereo
© 1966
20. **Title:** New York Woodwind Quintet.
Works: Nielsen: Quintet Op. 43
Villa Lobos: Quintetto en forma de choros
Nielsen: Diette
Artists: Samuel Baron, flute; Ronald Roseman, oboe; David Glazer, clarinet; Arthur Weisberg, bassoon; Ralph Froelich, horn
Label: Everest M-1254
© 1966
21. **Title:** J.S. Bach: Art of the Fugue. Part Two: Contrapuncti Twelve through Nineteen
Artists: The Fine Arts Quartet and the New York Woodwind Quintet
Label: Everest 3335/2
Comments: Also located LP Catalogue: CS- 250 © 1962
© 1970, 1973, 1979
22. **Title:** Three Song Cycles
Works: Ralph Vaughan Williams: The Blake Songs
Artists: Lois Winter, soprano; John Langstaff, baritone; American String Trio
Label: Desto DC-6482
© 1970
23. **Title:** Sylvia Marlowe: Francois Couperin
Artists: Sylvia Marlowe, harpsichord
Works: I. La Visionaire - II. Ls Misterieuse - III. La Monflambert - IV. La Muse Victorieuse and others
Label: Decca DL 710151
© 1970

24. **Title:** Charles Tomlinson Griffes
Works: Four German Songs, Three Tone Pictures
Artists: The New World Chamber Ensemble
 Boston Symphony Orchestra
 Seiji Ozawa, Conductor
Label: New World Records NW 273
Comments: The date is an estimate.
 © 1970's
25. **Title:** Four American Composers: Mabel Daniels, Miriam Gideon, Julia Smith, Louise Talma
Works: Mabel Daniels: 3 obsentatones for 3 Woodwinds (1945).
Label: Desto CDC7117
Comments: Recorded with a grant from the National Federation of Music Clubs—Henry Ford Foundation.
 © 1971
26. **Title:** Miriam Gideon: Rhymes from the Hill
Works: Gideon: Hounds of Heaven. Voice, oboe and string trio
Artists: Juilliard Ensemble
Label: Composer Recordings Inc. CRI SD 286
Comments: Setting of poem by Francis Thompson
 © 1971
27. **Title:** Bach: The Six Brandenburg Concertos
Works: Brandenburg Concerto No. 2
Artists: Anthony Newman, harpsichord and conductor
Label: Columbia Records CBS 1972
Comments: Library of Congress 72-750094 applies to M2-31398
 © 1972
28. **Title:** Flute-Samuel Baron
Works: Alberto Ginastera: Duo for Flute and Oboe
Artists: Samuel Baron, flute
Label: Desto DC 7134
 ©1972
29. **Title:** Sylvia Marlowe plays Vittorio Rieti.
Works: Partita for flute, oboe, string quartet and harpsichord obbligato (1945)
Artists: Samuel Baron, flute
Label: Decca DL 10135
 © 1973

30. **Title:** Baroque Chamber Music of Telemann, Hertel and Albinoni
Works: Telemann: Concerto in D Major for Trumpet 2 oboes and continuo
 Albinoni: Concerto in C Major
 Hertel: Concerto Cinque for trumpet, 2 oboes and 2 bassoons
Artists: Gerard Schwarz, trumpet, Susan Weiner and Virginia Brewer,
 oboe, Donald MacCourt and William Scribner, bassoon, Edward
 Brewer, harpsichord.
Label: Desto DC 6438
Comments: Program notes by Ronald Roseman. Library of Congress
 75-750248; 75-750249; 75-750250
 © 1975
31. **Title:** Haydn: Oboe Concerto in C Major
Artists: The Philharmonia Virtuosi of New York
 Richard Kapp, conductor
Label: Vox Turnabout QTV 34646
 © November 1975
32. **Title:** Schoenberg; Berg; Webern
Works: Schoenberg: Gunther Schuller Chamber Symphony, Op. 9
 Webern: Five Movements, Op. 5-Quartetto di Milano
Artists: Gunther Schuller, conductor
Label: Finnadar Records
 © 1975
33. **Title:** Beethoven: Quintet in Eb, Op.16
Artists: New York Woodwind Quintet
Label: Orion ORS 76224
 ©1976, 1977
34. **Title:** New York Woodwind Quintet plays Alec Wilder Woodwind
 Quintets
Works: No's 3, 4 and 6
Label: Monophonic M-1223
 © 1976
35. **Title:** Greatest Hits of 1720
Artists: Philharmonia Virtuosi of New York
 Richard Kapp, Conductor, Oscar Ravinia, violin
Works: Bach: Adagio from Concerto for Violin and Oboe BWV 1060
Label: Columbia Masterworks MX 34544
Comments: Library of Congress 77-750395
 © 1977

- 36. Title:** Georg Fredric Handel: Sonatas for Oboe Op. 1
No. 6 in G minor; No. 8 in G minor
Trio Sonatas for 2 Oboes and continuo
Trio Sonata No. 2 in D minor; Trio Sonata No. 3 in Eb
Major
Artists: Ronald Roseman and Virginia Brewer, oboe (trio sonatas), Donald
MacCourt, bassoon (trio sonatas), Timothy Eddy, cello (in sonatas)
Label: Nonesuch H-71339
© 1977
- 37. Title:** Vladimir Horowitz
Artists: New York Philharmonic, Eugene Ormandy Conductor
Works: Beethoven: Egmont Overture
Rachmaninoff: Piano Concerto No. 3
Beethoven: Symphony No. 7
Label: RCA Records CRL1-2663-A
Comments: Live from Carnegie Hall. January 8, 1978 4pm
©1978
- 38. Title:** Georg Philipp Telemann: Music for Wind Instruments
Works: Trio Sonata in Eb for oboe, harpsichord and continuo
Quartet in D minor for Flute, Oboe, Bassoon and Continuo
Label: Nonesuch H-71352
Comments: Recorded: October 1977
© 1978
- 39. Title:** Bach Aria Festival and Institute: "Live from the fine Arts Center at
State University of New York at Stony Brook"
Works: Cantata 159 "Es ist vollbracht" aria
Cantata 97 "Ihm hab'ich mich ergeben,"
Sinfonia from Christmas Oratorio, BWV 248
Label: Bach Aria Group BAG 1000
Comments: Recorded June 22, 1981 through July 5, 1981
© 1981
- 40. Title:** The Music of Meyer Kupferman
Works: Three Pieces of oboe:
Infinites 19
Illusions- oboe and tape
Sensations-unaccompanied
Label: A Serenus Recorded Ed. SRS 12092
© 1981

41. **Title:** Poulenc: Oboe Sonata, Trio Sonata, and Sextet
Works: Poulenc: Sonata for oboe and piano
Trio for oboe, bassoon and piano
Sextet for wind quintet and piano.
Artists: New York Woodwind Quintet; Gilbert Kalish, piano
Label: Nonesuch 79045
Comments: Recorded: October 1981 Rutgers Presbyterian Church.
© 1983
42. **Title:** Elliot Carter: The Vocal Works (1975-1981)
Works: Three Poems by Robert Frost, A Mirror on Which to Dwell
Artists: Speculum Musicae
Label: Bridge Records BCD 9014
© 1989
43. **Title:** Mozart: Wind Serenades, Marriage of Figaro and Così fan tutti
Works: Wind Serenades K.361 in Bb major, K.375 in Eb major,
K.388 in C minor.
Artists: New York Philomusica, Robert Johnson, director
Label: Vox Box CDX 5014
© 1990
44. **Title:** Timeless Tales and Music of our Time: A project of “An die
Musik” for oboe, string trio and piano
Works: Music by Bruce Adolphe: “Little Red Riding Hood, Goldilocks
and The Three Bears”
Artists: Dr. Ruth Westheimer, Narrator
Label: Newport Classic NPD 85667
© Early 1990’s. Re-released in 2001
45. **Title:** Dvorak and Friends
Works: Dvorak: Serenade in D minor, Op. 44
Slavonic Dance, Op. 72, No.7
Krommer: Concerto for 2 horns and Wind Ensemble
Myslivecek: Octet No. 2 in Eb
Artists: Harmonie Ensemble, New York, Steven Richman, conductor
Label: Music and Arts CD 691
© 1991
46. **Title:** Mozart Divertimenti Volume 1.
Artists: New York Philomusica
Robert Johnson, director
Label: Vox Box CDX 5049
©1991

47. **Title:** The New York Woodwind Quintet
Works: L. Martin Bresnick, Mel Powell, Ronald Roseman, Ralph Shapey
Roseman: Double Quintet for Woodwinds and Brass
Artists: New York Woodwind Quintet and members of the American Brass
Quintet. Sam Baron, flute; Ronald Roseman, oboe; Charles
Neidich, clarinet; Donald MacCourt, bassoon; William Purvis,
horn; Raymond Mase and Chris Gekker, trumpet; David
Wakefield, horn; Michael Powell, tenor trombone; Robert
Biddlecome, bass trombone.
Label: New World Records 80413-2
©1991
48. **Title:** Works by Allen Brings and Leo Kraft
Works: Kraft: O Primavera
Artists: unknown
Label: Centaur CRC 2079
Comments: Recorded 1989 and 1990 at the Church of Holy Trinity
©1992
49. **Title:** Wallingford Riegger: Music for Piano and Winds
Artists: New York Woodwind Quintet; Samuel Baron, flute; Ronald
Roseman, oboe; David Glazer, clarinet; Donald MacCourt,
bassoon; Gilbert Kalish, piano
Label: Bridge Records Bridge 9068
© 1995, 1996
50. **Title:** Johann Sebastian Bach: The Six Brandenburg Concerti
Works: Brandenburg Concerto No. 2
Artists: Berkshire Bach Society, Kenneth Cooper, conductor
Label: Live BBS 2001/2
© 1999
51. **Title:** J.S. Bach: B minor Mass, BWV 232
Artists: Robert Shaw Chorale and Orchestra
Robert Shaw, conductor
Label: RCA Victor LM-6157
© unknown. Found in the personal library of Ronald Roseman
52. **Title:** Bach: Cantata 131 "Out of the Darkness"
Comments: Live Recording. Recorded at Queens College WNYC.
© unknown. Found in the personal library of Ronald Roseman.

DISCOGRAPHY INDEX

The discography index is provided as a quick reference of Titles, Artists and Works located in the body of the discography. All italicized entries constitute actual titles of records.

Adolphe: "Little Red Riding Hood, Goldilocks and The Three Bears" (44)
 American Brass Quintet (47)
 American Chamber Orchestra (1)
 American String Trio (22)
Bach Aria Festival and Institute: "Live from the fine Arts Center at State University of New York at Stony Brook" (39)
 Bach Aria Group (39)
 Bach: Adagio from Concerto for Violin and Oboe BWV 1060 (35)
Bach: Art of the Fugue, Part One: Contrapuncti One through Eleven (12)
Bach: Art of the Fugue. Part Two: Contrapuncti Twelve through Nineteen (21)
Bach: B minor Mass, BWV 232 (51)
 Bach: Brandenburg Concerto No. 2 BWV 1047 (27)
 Bach: Brandenburg Concerto No. 2 BWV 1047 (50)
 Bach: Cantata 131 "Out of the Darkness" BWV 131 (52)
 Bach: Cantata 159 "Es ist vollbracht" aria BWV 159 (39)
 Bach: Cantata 97 "Ihm hab'ich mich ergeben," BWV 97 (39)
 Bach: Capriccio on Departure of his Beloved Brother BWV 992 (2)
 Bach: Sinfonia from Christmas Oratorio, BWV 248 (39)
 Bach: Suite No. 1 in C Major BWV 1066(2)
Bach: The Six Brandenburg Concertos (27)
Baroque Chamber Music of Telemann, Hertel and Albinoni (30)
 Beethoven: Egmont Overture (37)
 Beethoven: Octet for Woodwinds, Op. 103 (3)
Beethoven: Quintet in Eb, Op.16 (33)
 Beethoven: Rondino for Wind Octet, Op. Posth. (3)
 Beethoven: Sextet for Winds, Op. 71 (3)
 Beethoven: Symphony No. 7 (37)
 Berkshire Bach Society (50)
Best of the New York Woodwind Quintet, Volume 1. (11)
Best of the New York Woodwind Quintet, Volume 2. (4)
 Boston Symphony Orchestra (24)
 Brewer, Virginia; oboe (30, 36)
 Brings, Allen (48)

Carter, Elliott: Sonata for flute, oboe cello and harpsichord (16)
 Carter, Elliott: Eight etudes and a fantasy for Woodwind Quartet (1950) (14)
Carter, Elliott: The Vocal Works (1975-1981) (42)
Charles Tomlinson Griffes (24)
 Cooper, Kenneth conductor (50)
 Daniels, Mabel: 3 obsentatones for 3 Woodwinds (1945) (25)
Danzi, Franz: 3 Woodwind Quintets (19)
 Danzi: Quintet in Bb Op.56, No. 1 (19)
 Danzi: Quintet in E minor Op. 67, No. 2 (19)
 Danzi: Quintet in G minor Op. 56, No. 2 (19)
Dvorak and Friends (45)
 Dvorak: Serenade in D minor, Op. 44 (45)
 Dvorak: Slavonic Dance, Op. 72, No.7 (45)
 Early Baroque Music of Italy. Monteverdi, Francesco Turini, Giralamo Frescobaldi, dalla Casa (18)
 Eddy, Timothy; cello (36)
 Everest Woodwind Octet, The (7)
 Falla, Manuel de: Concerto for harpsichord, flute, oboe, clarinet, violin and cello (16)
 Festival Casals de Puerto Rico 1957 (2)
 Festival Casals Orchestra (2)
 Fine Arts Quartet, The (21)
 Fine, Irving: Partita for Wind Quintet (1948) (4)
Flute; Samuel Baron (28)
Four American Composers: Mabel Daniels, Miriam Gideon, Julia Smith, Louise Talma
 Fuller, Albert; harpsichord (9)
Georg Fredric Handel: Sonatas for Oboe Op. 1 (36)
George Philipp Telemann: Music for Wind Instruments (38)
 Gideon: Hounds of Heaven-- voice, oboe and string trio (26)
 Ginastera, Alberto: Duo for Flute and Oboe (28)
Greatest Hits of 1720 (35)
 Greenberg, Noah; conductor (10, 15, 17)
 Griffes, Charles Tomlinson (24)
 Handel: Sonata No. 2 in D minor (9)
 Handel: Sonata No. 3 in Bb Major (9)
 Handel: Sonata No. 4 in F Major (9)
 Handel: Sonata No. 6 in D Major (9)
 Handel: Sonata No. 6 in G minor (36)
 Handel: Sonata No. 8 in G minor (36)
 Handel: Trio Sonata No. 2 in D minor (36)
 Handel: Trio Sonata No. 3 in Eb Major (36)
Handel: Trio Sonatas for Two Oboes and Figured Bass (9)
 Harmonie Ensemble (45)
Haydn: Oboe Concerto in C Major (31)
 Hertel: Concerto Cinque for trumpet, 2 oboes and 2 bassoons (30)

- Horowitz, Vladimir* (37)
Instrumental Music from the Courts of Queen Elizabeth and King James (10)
 Ithaca Baroque Ensemble (53)
Ithaca Baroque Ensemble: Georg Phillip Telemann: Sonata in C minor for recorder, oboe and harpsichord; J.B. Loeillet: Sonata in C minor for flute, oboe and harpsichord (53)
 Jenkins, Newell; conductor (7)
Johann Sebastian Bach: The Six Brandenburg Concerti (50)
 Johnson, Robert; director (43, 46)
 Juilliard Ensemble, The (26)
 Kalish, Gilbert; piano (5, 41, 49)
 Kaplan, Melvin; oboe (9)
 Kapp, Richard; conductor (31, 35)
 Kraft, Leo: O Primavera (48)
 Krommer: Concerto for 2 horns and Wind Ensemble (45)
 Kupferman: Illusions for oboe and tape (40)
 Kupferman: Infinities 19 (40)
 Kupferman: Sensations (unaccompanied) (40)
 Kupferman: Three Pieces of oboe (40)
 Langstaff, John; baritone (22)
 Loeillet: Sonata in C minor for flute, oboe and harpsichord (53)
 MacCourt, Donald, bassoon (36)
 Marlowe, Sylvia; harpsichord (16, 23, 29)
Medieval English Carols and Italian Dances (13)
Miriam Gideon: Rhymes from the Hill (26)
Mozart Divertimenti Volume 1. (46)
 Mozart: Cassation in Bb Major, K.99 (1)
 Mozart: Divertimento in D Major, K.131 (1)
 Mozart: Serenade for 13 Wind Instruments (6)
 Mozart: Serenade No 11 in Eb Major, K.375 (7)
 Mozart: Serenade No. 10 in Bb Major, K.361 (6)
 Mozart: Serenade No. 12 in C minor, K.388 (7)
 Mozart: Wind Serenade K.361 in Bb major (43)
 Mozart: Wind Serenade K.375 in Eb major (43)
 Mozart: Wind Serenade K.388 in C minor (43)
Mozart: Wind Serenades, Marriage of Figaro and Cosi fan tutti (43)
Music of Meyer Kupferman, The (40)
 Musica Aeterna Wind Ensemble (6)
 Myslivecek: Octet No. 2 in Eb (45)
 New World Chamber Ensemble, The (24)
 New York Philharmonic (37)
 New York Philomusica (43, 46)
 New York ProMusica (10, 15, 17, 18)
 New York ProMusica Motet Choir and Wind Ensemble (8)

New York Wind Ensemble (3)
 New York Woodwind Quintet (4, 11, 12, 14, 19, 20, 21, 33, 41, 47, 49)
New York Woodwind Quintet plays Alec Wilder Woodwind Quintets (34)
New York Woodwind Quintet: L. Martin Bresnick, Mel Powell, Ronald Roseman, Ralph Newman, Anthony; harpsichord and conductor (27)
 Newman, Morris; bassoon (9)
 Nielsen: Quintet Op. 43 (20)
 Ormandy, Eugene; conductor (37)
 Ozawa, Seiji; Conductor (24)
 Philharmonia Virtuosi of New York (35)
 Philharmonia Virtuosi of New York, The (31)
Poulenc: Oboe Sonata, Trio Sonata, and Sextet (41)
 Poulenc: Sextet for wind quintet and piano (41)
 Poulenc: Sonata for oboe and piano (41)
 Poulenc: Trio for oboe, bassoon and piano (41)
 Rachmaninoff: Piano Concerto No. 3 (37)
 Ravinia, Oscar; violin (35)
 Renaissance Band, The (17)
Renaissance Festival Music, Flemish Dances and Venetian Music (15)
 Richman, Steven; conductor (45)
 Rieti, Vittorio: Partita for flute, oboe, string quartet and harpsichord obbligato (1945) (29)
 Robert Shaw Chorale and Orchestra (51)
 Rorem, Ned: Lovers, A narrative for harpsichord, oboe, cello and percussion (16)
 Roseman, Ronald: Double Quintet for Woodwinds and Brass (47)
 Schoenberg: Gunther Schuller Chamber Symphony, Op. 9 (32)
Schoenberg; Berg; Webern (32)
 Schubert: Symphony No. 8 "Unfinished" (2)
 Schuller, Gunther: Sonata for oboe and piano (5)
 Schuller, Gunther: Woodwind Quintet (1958)
 Schuller, Gunther; conductor (32)
 Schwarz, Gerard; trumpet (30)
 Serkin, Rudolf; piano (2)
Shapey (46)
 Shaw, Robert; conductor (51)
 Speculum Musicae (42)
 Sydeman: Quartet for oboe and strings (5)
Sylvia Marlowe plays Vittorio Rieti. (29)
Sylvia Marlowe, harpsichord (16)
Sylvia Marlowe: Francois Couperin (23)
 Telemann: Concerto in D Major for Trumpet 2 oboes and continuo (30)
 Telemann: Quartet in D minor for Flute, Oboe, Bassoon and Continuo (38)
 Telemann: Sonata in C minor for recorder, oboe and harpsichord (53)
 Telemann: Trio Sonata in Eb for oboe, harpsichord and continuo (38)

Three Song Cycles (22)

Timeless Tales and Music of our Time: A project of “An die Musik” for oboe, string trio and piano (44)

Vaughan Williams, Ralph: *The Blake Songs* (22)

Villa Lobos: *Quintetto en forma de choros and Diette* (20)

Waldman, Fredric; conductor (6)

Wallingford Riegger: Music for Piano and Winds (49)

Webern: *Five Movements, Op. 5-Quartetto di Milano* (32)

Weiner, Susan; oboe (30)

Westheimer, Dr. Ruth, narrator (44)

Wilder, Alec: *Quintet No. 3* (34)

Wilder, Alec: *Quintet No. 4* (34)

Wilder, Alec: *Quintet No. 6* (34)

Wilder, Alec: *Quintets No's 3, 4 and 6* (34)

Winter, Lois; soprano (22)

Works by Allen Brings and Leo Kraft (48)

XV Century Netherlands Masters: Heinrich Isaac, Music for the court of Lorenzo the Magnificent; Jacob Obrecht: Missa fortuna desperate (8)

APPENDIX B

RONALD ROSEMAN COMPOSITIONS

The following list contains the body of works composed by Ronald Roseman. Premiere dates as well as players are included where applicable. Compilation of works has been listed in chronological order according to the premiere date.

TITLE	PREMIERE YEAR	PERFORMER(S)
Quartet No. 2	1958- Carnegie Recital Hall	
Trio for Two Oboes and English Horn	1960- Carnegie Recital Hall	
Suite for Cello	1970- SUNY at Stony Brook	Tim Eddy, Cello
Two Religious Songs	1976- 1979-New York	Laurentian Players Janus Ensemble
Sonata for Two Oboes and Harpsichord	1977-Carnegie Recital Hall	
Three Psalms for Soprano, flute, clarinet, viola, cello	1978- Carnegie Recital Hall	Da Capo Players with Judith Nicosia, Soprano
Fantasy for Bassoon and Piano	1979- Carnegie Recital Hall	Leonard Hindell, bassoon
Fantasy for Bassoon and Piano version with strings	1980- NY Merkin Hall	Donald MacCourt, bassoon Gerry Schwartz, conductor
Concertino for the Janus Ensemble	1981- St. Stephen's Church	Janus Ensemble
<i>Claire</i> for Oboe and Vibes-Marimba	1983- Symphony Space, NY	
Concertino for English Horn and Strings	1983	Tom Stacey, English Horn Fairfield Chamber Orchestra Ronald Roseman, conductor

Trio for Oboe, Trombone and Piano	1985	Norfolk Chamber Music Festival
Wind Quintet- *	1986- 92 nd Street YMCA	(commissioned by the Aspen Wind Quintet under a N.E.A. Consortium Commissioning Grant)
Double Quintet for Woodwinds and Brass*	1987, July- Norfolk Chamber Music Festival	(commissioned by Norfolk Chamber Music Festival)
Come Chitarra for Oboe and Guitar*	1988, May 1- Sounds from the Left Bank Series	Written for the Queens Symphony Orchestra's Sounds from the Left Bank Series
Psalm 22 for Tenor Solo, Chorus and Orchestra*	1989, April- Avery Fisher Hall	Commissioned by the National Chorale and premiered by them
Psalm 27 for Bass, Oboe, and String Orchestra	1991	Written for Tom Paul and the Rochester Chamber Orchestra and premiered by them
Partita for Solo Flute*	1992- Weill Recital Hall, N.Y.C.	Written for Tadeu Coelho
Psalm 42 for Chorus, Oboe, and String Orchestra	1993, May-St. Luke's Church N.Y.C	I Cantori di New York
Sonata a Quattro	1993-Weill Recital Hall	Commissioned by the Alaria Chamber Ensemble and premiered by them
Fanfare for Bowdoin	1994, July- Bowdoin Chamber Music Festival	Bowdoin Chamber Music Festival
Missa Brevis for a capella chorus	1995- January (date completed)	Unknown if ever premiered
Four Holy Sonnets of John Donne for Tenor or Soprano, Oboe, Violin, Cello and Piano	1995- Warwick Festival	Commissioned by Goliard Concerts
Sonata a Tre for Flute, Oboe, and Cello	1995	Commissioned by Fred Giampietro for his wife, Kathy's fortieth birthday
Partita for Solo Oboe	1997- International Double Reed Convention	Kevin Vigneaux, oboe

* Note: The Fantasy for Bassoon is published by Carp Music, The Partita for Solo Flute by Southern Music, The Wind Quintet, Double Quintet, and Psalm 22 by Phantom Press, Come Chitarra and Partita for Solo Oboe by International Opus. Other works are available from American Composers Alliance.

APPENDIX C

NEW YORK WOODWIND QUINTET SELECTED REPERTOIRE

The following list of works performed by the New York Woodwind Quintet was compiled by going through New York Woodwind Quintet programs obtained through Ronald Roseman's personal collection as well as the Fine Arts Management web site: http://www.fineartsmgmt.com/artists/wwq_rep.htm. This list contains selected repertoire performed by the New York Woodwind Quintet in alphabetical order by composer. It is by no means exhaustive, but a worthy companion in selecting music for any woodwind quintet. A more thorough list of quintet works was compiled by Amy Likar for her dissertation titled: *The New York Woodwind Quintet: A Continuing Legacy*.⁸⁶

Composer	Work
Adler, Samuel	Songs with Winds (1967)
Barber, Samuel	Summer Music Op. 31
Birtwhistle, Harrison	Refrains and Choruses (1961)
Beethoven, Ludwig von (transcribed by Ronald Roseman)	Variations on "La ci darem la mano" from Mozart's Don Giovanni
Bozza, Eugene	Scherzo, Op. 48 for woodwind quintet
Bozza, Eugene	Variations sur un theme libre, Op.42 (1943)
Carter, Elliot	Quintet (1948)
Carter, Elliot	Eight Etudes and a Fantasy (1949-50) for Woodwind Quartet
Danzi, Franz	Quintet in F Major
Deak, Jon	The Bremen Town Musicians (1985)
Etler, Alvin	Wind Quintets No. 1 and 2
Fine, Irving	Partita, Romanza
Francaix, Jean	Wind Quintets No. 1 and 2

⁸⁶ Likar, Amy Louise. *The New York Woodwind Quintet: A Continuing Legacy*. D.M.A. diss., The Ohio State University, 1999.

Harbison, John	Wind Quintet
Haas, Pavel	Quintet Op. 10 (1929)
Hindemith, Paul	Kleine Kammermusik Op. 24, No. 2
Kurtág, György	Quintet Op. 2
Ligeti, György	6 Bagatelles for Woodwind Quintet
Milhaud, Darius	La Cheminée du Roi René
Musgrave, Thea	Wind Quintet (1992)
Onslow, George	Quintet, Op. 81
Nielsen, Carl	Quintet, Op. 43
Perle, George	Quintets 1, 2, 3
Powell, Mel	Woodwind Quintet (1985)
Reicha, Anton	D Major, Op. 91, No. 3
Roseman, Ronald	Quintet No. 2
Schoenberg, Arnold	Op. 26
Crawford-Seeger, Ruth	Suite (1952)
Seiber, Matyas	Pevmutazioni a Cinque (1958)
Shapey, Ralph	Movements for Woodwind Quintet (1960)
Taffanel, Paul	Quintet
Tower, Joan	Island Prelude (1988)
Villa-Lobos, Heitor	Choros
Weisberg, Arthur	Quintet for Winds
Wuorinen, Charles	Movement for Wind Quintet (1963)
Yun, Isang	Quintet

Quartets

Carter, Elliot	8 Etudes and a Fantasy (1950)
Villa-Lobos, Heitor	Quartet

Trios (oboe, clarinet, bassoon)

Veress, Sandor
Villa-Lobos, Heitor
Ibert, Jacques
Auric, Georges

Larger Ensembles

Janacek, Leos	<i>Mladi</i> for Woodwind Quintet, bass clarinet
Hindemith, Paul	Septet for Woodwind Quintet, trumpet, bass clarinet
Roseman, Ronald	Double Wind Quintet

With Voice

Schaffer, R. Murray	<i>Meine lieder</i> (1956) for soprano and woodwind quintet
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Transcriptions

Bach, J.S./ Samuel Baron	Art of the Fugue
Beethoven/Mordichai Rechtman	Octet/Quintet Op. 4
Bernstein/Waldecker	Overture to Candide
Brahms/Samuel Baron	String Quartet in A Minor, Op. 51, No. 2
Brahms/Samuel Baron	Piano Quartet Op. 25 in G Minor
Dvorak/G. Barrere	String Quartet (American)
Dvorak/Samuel Baron	Piano Quintet in A Minor, Op. 81
Faure/Samuel Baron	Piano Quartet No. 1, Op. 15
Mendelssohn/Samuel Baron	Midsummer Night's Dream Scherzo
Mozart/William Purvis	String Quartet in Eb
Ravel/Gunther Schuller	Tombeau de Couperin
Roseman, Ronald	Renaissance Suite
Stravinsky/William Purvis	8 Instrumental Miniatures
Verdi/Mordechai Rechtman	String Quartet in e minor

APPENDIX D

RONALD ROSEMAN TECHNIQUES ON BAROQUE ORNAMENTATION

The following commentary titled *Baroque Ornamentation* was written by Ronald Roseman and originally appeared in the IDRS Journal, Number 3, in 1975. Permission for inclusion of the article was given by Daniel Stolper, Oboe Editor of the IDRS Journal and Okkyu Roseman in March 2007. The subsequent material is an excellent source for experienced professionals as well as young oboe pedagogues and offers insight on the techniques of Baroque embellishments. The musical examples were written in original manuscript by the author, Ronald Roseman.

BAROQUE ORNAMENTATION

by Ronald Roseman

In the past decade or so, after some hundred and fifty years of neglect, ornamentation of Baroque music has again become widely accepted. Whereas, in the early 1960's most conductors would hit the ceiling every time we added so much as a cadence trill in a Bach suite or a Handel oratorio, now they are usually delighted when players embellish, even quite elaborately. These days students coming to play auditions have also usually done their own ornamentations of Baroque works. So, I believe, virtually all oboists recognize the necessity of ornamentation and want to do their own. The problem is how to get started, and how to create ornamentation that is stylistic, personal and for lack of a better word, beautiful.

To begin with, I think it is very important to realize that the addition of the maximum number of notes is of no value at all. Rather the essential thing is to reinforce the mood of an individual movement or composition. During the Baroque era, composers and performers both felt themselves to be partners in serving a higher purpose than just entertaining their audience. They wanted to deeply move and "instruct" the listeners through the conveying of various feels (or *affects* as they were known then) such as love, sadness, joy or piety. The composer felt that just as the performer knew how to choose the best dynamics, articulations, nuances of tone color and exact tempi to effectively present his composition (and therefore rarely, if ever, marked these details), so he would also be able to embellish the various melodic lines to give them maximum life and

beauty. Ornamentation was simply considered one aspect of the expression of the music, which was the performer's province. The composer was not worried about these embellishments being in the correct style since there was at that time a common musical language. The dichotomy that arose later between the composer and the performer did not exist then. All the Baroque composers were fine players--some outstanding virtuosi--and many well-known performers composed. One should, therefore, try in his ornamentation, as in all other aspects of his interpretation, to effectively communicate the sense of the music. In a lyrical movement, intensify the expressiveness through the use of smooth melodic ornaments and appoggiaturas, in a brilliant movement, incorporate virtuosic ornaments such as fast trills and runs, and in a movement that seems complete, add almost nothing besides essential cadential trills.

It is useful, I think, to divide ornamentation into two areas: one the addition of standard embellishments such as trills, mordents, etc.; the other free ornamentation, which involves the expansion of the melodic lines written by the composer. A good point of departure for someone wishing to begin to ornament would be to limit himself to the obligatory ornaments trills and appoggiaturas adding others such as mordants, turns and slides as he becomes more familiar with the style.

Trills should be added at virtually all principal cadences unless another ornament is indicated or the text calls for simplicity. (This practice being generally understood, composers often did not mark such things.) These cadential trills and Baroque trills in general--with the exception of half-trills--should be terminated either with a *Nachschlag* (turned-ending--played at the same speed as the trill) or with an anticipation, whether such endings are indicated or not. Incidentally, this applies also to words of the classical period such as the Mozart *Oboe Concerto*. In the case of the *Nachschlag*, the trill continues into it without stop; with the anticipation, however, the trill stops briefly on the principal note, usually on the dot of a dotted note, before the anticipation is played. For example:



There are differences of opinion as to whether the anticipation should be played shorter than indicated and whether it should be slurred from the principal note of the trill. It is certainly beyond dispute that it may, if desired, be both shortened and separated from the trill note by what is called a silence of anticipation. For example:







This silence of anticipation can sometimes solve a difficult breathing problem such as is found in bar 14 of the first movement of the Handel g minor oboe sonata. I personally prefer in a lyrical slow movement to play the anticipation long, as written, and to slur it from the principal note of the trill. However, the short, separated anticipation often works beautifully, especially in a movement with dotted rhythms or a fast movement. Trills may also be added quite freely on non-cadence notes. These may be long, like cadence trills, or short (half-trills). Half-trills generally consist of four notes played quickly, starting on the upper note and stopping on the principal note.



In fact, virtually all Baroque trills should start on the upper note, whether preceded by that note or not. The upper note (appoggiatura) is best played lengthened with expressive stress (vibrato) and slurred into the rest of the trill, the effect being that of a slight diminuendo away from the appoggiatura. On half-trills the upper note, while generally played short, can be lengthened for expressive effect in slow movements.

Appoggiaturas, particularly long ones, are the other essential ornament. They can be added in many places and heighten the poignancy and warmth of the music by creating dissonance. Long appoggiaturas should be played with vibrato. They *always* slur and diminuendo slightly to the resolution note. Since they add stress--the word appoggiatura derives from the Italian *appoggiare* -(to lean)--they are best used on strong beats--one and three in duple meters, one only in triple meters. In general, long appoggiaturas, whether added by the player or indicated by the composer, take the following lengths:

Half of a note in duple time.	All of the first dotted quarter note in six-eighth time.
	
Two-thirds of a note in triple time.	Surprisingly enough, all of a note before a rest, with the resolution delayed until the rest. ¹
	

(1) These and any other "rules" given in this article are guides rather than iron-bound laws. Performance practice was never totally uniform; the player always had wide latitude.

Obviously in each case you should check the bass line to make sure that it does *not* move in such a way as to prevent the correct resolution of the appoggiatura. Sometimes a moderate length appoggiatura--one-fourth of the value of the written note--is best. This is

particularly often the case is music of J. S. Bach. The length of a long appoggiatura is not determined literally by its notated value. (2)

(2) An exception would be if the notation indicated a short appoggiatura. See Robert Donnington, *The Interpretation of Early Music* or C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (translated by William J. Mitchell) for exact information on this.

Appoggiaturas can be taken from above or below. However, upper ones are more usual, especially if the preceding notes are above. Lower appoggiaturas are best if they repeat the preceding tone. They are often raised chromatically. An upper appoggiatura can be nicely resolved by a full or half trill, a lower one by a mordant.

There are many situations where it is customary and almost mandatory to add long or moderate-length appoggiaturas. (Composers rarely marked such places because the practice was so well-understood.) Here are the most important:

1. On cadential trills, as discussed above.
2. When, after a number of quick notes, the music comes to rest on a long consonant note on the beat. In fact, whenever the melodic motion stops on the first beat, appoggiaturas can be used to good effect.
3. Before fermatas and at half-cadences.
4. Often on final notes. (This depends very much on taste. Writers of the Baroque period differed on its desirability.)
5. When the melodic line descends by a third-especially to a strong beat.
6. On feminine endings, particularly in vocal recitatives.

There also are short appoggiaturas. These are played as short as possible, squarely on the beat and with a sharp accent, except in an adagio movement, where they would be played a bit slower and more lyrically. There are many rules governing their use. These are given in the two excellent books by Robert Donnington, his *The Interpretation of Early Music* and the more recent *Performer's Guide to Baroque Music*.

To perform a Baroque composition without these ornaments, cadence trills and appoggiaturas, is to perform it incorrectly. One should, therefore, first get comfortable with these and the other standard ornaments, learning to use them freely and with good style.(3) They should all be played squarely on the beat, with the exception of turns used between notes and passing appoggiaturas. Any ornamentation more complicated than this has to be a matter of the player's own musical taste and familiarity with Baroque practice. You should not feel that you must ornament elaborately. That is totally alien to the spirit of Baroque playing, which is one of freedom and personal expression.

(3) All the standard embellishments are fully explained in the two Donnington books.

At this point it is important to emphasize that before you ornament any composition, you must look at the bass line, and at the other lines too in a trio sonata or obbligato aria. Otherwise your ornaments may assume the wrong underlying harmonies--with ghastly results--or else you may produce bad counterpoint such as parallel fifths, octaves or even seconds. Furthermore, you will also in this way be able to see whether or not a note you are considering embellishing is already an appoggiatura, which would probably, therefore, be weakened by the addition of another ornament.

I would also suggest that before you go beyond simple ornamentation, you live with a piece for a while, sing it to yourself, play it at the piano and consider its structure, harmony and mood. Then let your ornamentation grow naturally out of your enlightened feeling for the composition. My best ornamented versions have been done in this way, a combination of intellectual consideration and intuition. But isn't this what any creative art really is? As you learn more standard ornaments and formularized possibilities for expanding melodic lines, you will find that your own creative imagination will grow richer. You will have a larger palette from which to draw.

To turn now to free ornamentation. First of all, a good deal of what one does here is simply the addition, singly and in combination, of the standard embellishments already considered. As for the expansion of the melodic lines themselves, this can be viewed as essentially the substitution of more notes for fewer. The problem is to find notes that work melodically and harmonically, are in style, and fit the mood of the composition.

Fortunately, there exist excellent source materials for study. One of the best that I can recommend is the collection of the *Twelve Methodical Sonatas* for flute or violin by Telemann, published by Barenreiter. Here you have almost every conceivable way of expanding melodic lines done with wonderful taste and imagination. Both the original and ornamented (by Telemann) versions are given. Another good source is the Quantz book *On Playing the Flute* (translated by Edward R. Reilly, published by Faber and Faber), which has many useful tables of ornaments for common melodic patterns, as well as a wealth of other information about style, phrasing, cadenzas, etc., all done in a marvelous, supremely human style. You should also look at J. S. Bach's symphonias, such as the one from the *Wedding Cantata*, and at his expansion of the slow movement of the Marcello oboe concerto.(4)

(4) Bach's version is in d minor and is for keyboard. The standard published edition of the Marcello is really an ornamented version by an unidentified author.

Probably the greatest difficulty for most people in ornamenting melodically is to free themselves from being totally confined within the scope of the composer's original line. The most common way of expansion they use is to fill in intervals with stepwise motion or start an occasional phrase with an ascending scale. This works fine, but it can get boring. Furthermore, large intervals often give power and character to a composition and should not be filled in, and what if the original line moves stepwise, as is so often the

case? Here are a few ideas of ways that you can go outside of the compass of the given melodic line, assuming in each case the following stepwise melodic pattern:



1. You can use a combination of neighbor notes and the given notes in various rhythms.



2. You can use a third above or below and fill in the interval. (Check the harmony first!)



3. You can substitute part of an arpeggio for a tone.



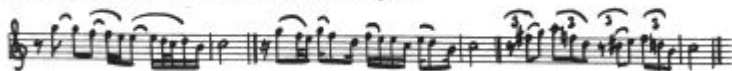
4. One of the most beautiful types of ornament is to skip to another chord tone and then fill in the interval stepwise. This greatly adds to the sweep of the melodic line.



5. You can introduce a common tone.



6. You can alter the rhythm to put it "out of square."



The procedure for free ornamentation is quite simple. However, its application with taste takes time. Always remember that the idea is not to add as many notes as possible. The ornamentation should follow the general shape of the composer's original line and, of course, maintain the affect of the piece. Quantz suggests using the given note first in any ornament. However, often an appoggiatura that resolves to the original note works well.

There are some important principles to bear in mind. In a work that has a theme that appears more than once, it is probably best not to ornament the first statement. In movements with repeats, save any elaborate embellishments for the repeats. Ornamentation should generally grow more complex as the movement progresses unless you intend a special effect or there is a text that calls for such an effect. You should not

overdo this, but it is quite anticlimactic to do the opposite. The same goes, of course, for sequential passages. In fugues, however, the subject should be the same each time. Students often bring in a work where they have embellished the first few bars heavily, and then, having run out of ideas, left a substantial part of the movement unornamented. In such a case it would be better to play the opening bars simply and save the ornamentation that you thought of for later in the piece. Except in French music, an ornament written by a composer should generally be taken as a suggestion not a command. (Just as the lack of a written one does not preclude its use.) Chromatic alterations often must be supplied by the performer. This applies particularly to turns and mordents.

There are certain places where ornaments--even quite elaborate ones--are called for. Ornaments are generally added in slow movements, especially those where the melodic writing is quite open. They are good in repeated movements, fast or slow, though the type and complexity will vary with the movement (and the performer. Remember, you have to play them too!). Ornaments should usually be added to holds, particularly ones with dramatic or unusual harmonies, and at the Phrygian cadences that often connect slow movements to the following allegros. Short cadenzas (for two parts in trio sonatas) were sometimes added before the final dominant chord of a movement in the late Baroque period. These grew into the classical cadenza. Quantz has an excellent chapter on this subject.

I should point out that everything I have written about adding ornaments applies only to Italian, and to a lesser degree, German music. In French music, the composers wrote the specific embellishments that they wanted. Free ornamentation was not practiced. German music was a combination of the two styles. More ornaments were indicated, but the performer still had considerable latitude to change them or add others. Remember, it is the style of a composer's music, not his nationality that is the key factor here. For example, Handel, though born in Germany, wrote much music in true Italian style.

I personally believe that playing someone else's ornamentation is not a very good idea. If Handel or Telemann did not think it worthwhile and necessary to write the ornamentation for their pieces, I don't think that someone who has studied musicology or another instrument than yours is likely to do better. It might be useful to have another person give you ideas or criticism. However, your ornamentation should reflect your own conception of your instrument, the kind of musical things you like to play and your vision of the composition. I would by the same token, never feel bound to do the ornamentation that comes in an edition, Marcello included. In fact the ornamentation of its slow movement has many serious stylistic errors. You might use such editions as a training tool. I also do not think that the Telemann *Methodical Sonatas* were meant to be performed with Telemann's ornamentation-at least not as the exclusive way. Rather I believe the ornamented movements were meant as teaching devices--therefore called methodical.

Baroque music is never a set of coded instructions to be followed to the letter. At that time there was not even a metronome. Articulation, phrasing, dynamics, and ornamentation were all considered to be within the province of the performer. Above all else, you should be free and expressive with the music. I don't mean undisciplined, but your performance in all its aspects should be an expression of your love and understanding of the piece and of your personality as a player. This is perhaps why playing baroque music is such an inexhaustible, rich and joyful experience.

APPENDIX E

ROSEMAN STUDENT QUESTIONNAIRE

1. Please Print Name: _____
2. Current Occupation of Affiliation: _____
3. Were you a student of Ronald Roseman (please circle) yes no
4. If yes, where did you study with him? (Please list name of school, summer festival, or privately)

5. Please list dates of study: _____

6. If you studied with Ronald Roseman at a University or college, please circle degree program:

Undergraduate
Graduate
Other _____
ex. Artist Diploma
7. How many students were in your studio at the time? _____
8. Please list any etude books which you have worked from with Roseman (ex. Ferling)

9. Please list any solos or concertos that were part of your study with him. Please include composer and Title (ex. Mozart: *Concerto in C Major*)

10. Did you work on Bach Cantatas? If yes, which ones? Please include BWV if possible.

11. How would you describe Ronald Roseman's love for the music of Bach?

12. Roseman spoke often on the topic of Baroque Ornamentation. What would you say were some important ideas he shared as common or uncommon practice?

13. Did you work on any contemporary or unaccompanied works? If yes, please list title and composer.

14. Did you work on any orchestral excerpts? If so, please list as many as possible.

15. Aside from lessons, what other classes did you take with him? Describe them.

16. Can you describe a typical lesson with Roseman?

17. Did he ever demonstrate by playing in lessons? Please circle.

Yes

No

18. How did he get his ideas across and was he effective?

19. Did he communicate his ideas well? Please circle.

Yes

No

20. What kinds of things would he play?

21. Did he ever discuss extended techniques in any lessons or classes? If yes, please circle as many as possible.

Circular Breathing

Double-Tonguing

Triple-Tonguing

Multiphonics

Flutter Tonguing

Harmonics

Pitch Bends

any other: _____

22. Did he ever discuss any techniques or exercises to improve vibrato? Please outline or sketch.

23. Did Roseman discuss the importance of posture? If so, please list any thoughts or exercises on the topic.

24. Roseman was an avid believer in the study of Tai Chi. Did he share his thoughts on how this benefited his playing?

25. Did these discussions benefit your playing in any way? Please share.

REEDS AND REED MAKING

26. Did you work on reeds in lessons with Roseman? Please circle.

Yes

No

27. Would Roseman test reeds? Please circle.

Yes

No

28. Did he ever share any techniques about reeds? Please elaborate.

29. What would you say was Roseman's single most important thought on reeds? Please sketch a reed blank below and provide measurements if possible.

30. When you were in school, do you believe that he taught every student in the same way?

Yes

No

31. Have you ever performed a work written by Ronald Roseman the composer?
Which title?

32. If so, can you describe his compositional style as it pertains to the oboe performer?

33. What have you carried into your own teaching from Roseman?

34. What would you say is the single most important concept you took from Roseman as a performer or teacher?

35. Please add any additional thoughts.

APPENDIX F

LIST OF SELECTED COMPOSERS

In addition to etudes by Ferling and Gillet, Ronald Roseman educated his students with a variety of concertos, sonatas, and other works written for oboe. The following list of composers used as part of his teaching methodology was compiled through interviews with oboists Mark Hill, Mark Weiger, Brenda Schuman-Post, and the author. This list is by no means exhaustive.

Bach
Bozza
Britten
Cimarosa
Goossens
Handel
Hindemith
Ibert
Kupferman
Martinu
Molique
Mozart
Pasculli
Poulenc
Ravel
Rochberg
Schumann
Shinohara
Strauss
Sydeman
Telemann
Vaughan Williams
Villa-Lobos
Zelenka